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ANN ARBOR'S MAY FESTIVAL PASSES OFF MEMORABLY

Four Days' Event Marks Quarter Century of Local Institution's Activities — Pay Impressive Tribute to Director Albert A. Stanley — Lazaro, Called On at Eleventh Hour, Wins Triumph — Laurels and Ovation for Muzio, Matzenauer, Martinelli, de Luca, Althouse, Roberts, Middleton, Ferguson, Ganz, Sharlow and Bonnet — Patriotic Spirit Runs High Throughout Programs — Stock's Orchestra Lends Fine Aid

ANN ARBOR, MICH., May 19.—Ann Arbor's week of music is over and a memorable one it has been. The Festival marked the quarter century period in the career of an institution recognized as one of the most important in the country. Not only were soloists, chorus, orchestra and conductors in fine fettle for the occasion, but even the weather man, evidently taking note of Dr. Stanley's aid in the Festival's silver jubilee, refrained from the traditional rainstorms, and throughout the week contributed smiling weather.

With one exception, the entire event was carried out as arranged by Dr. Stanley. Riccardo Stracciari, who was to have appeared at the first concert, was obliged to cancel his engagement on account of an attack of appendicitis. With but a few hours in which to work, the management fortunately secured in his stead Hipolito Lazaro, the young Spanish tenor of the Metropolitan. It was his first appearance in America outside of opera in New York, Boston and Philadelphia. Final arrangements for his appearance were perfected by long distance telephone between Business Manager Charles A. Sink and the Wolfsohn Musical Bureau, Tuesday noon. A few hours later Mr. Lazaro was on his way Westward, reaching Ann Arbor Wednesday in time for a short rehearsal before the performance in the evening. Festival patrons, remembering that several of their favorite artists had made their Ann Arbor debuts under similar circumstances, anticipated the coming of the "substitute" with eagerness, confident that he would measure up to high standards. Nor were they disappointed, for Mr. Lazaro immediately won their hearts.

Tribute to Director Stanley

A feature of the Festival of more than ordinary significance was the tribute paid to Dr. Stanley, commemorating the thirtieth year of his services as director of the University Musical Society and as conductor of the Festival from its beginning, a period of a quarter of a century.

After a rousing performance of the "Star-Spangled Banner" by chorus, orchestra and audience at the opening of the final concert, President H. B. Hutchins of the University of Michigan, on behalf of the Board of Regents of the University of Michigan and the University School of Music, gave a brief talk, in which he reviewed Dr. Stanley's valuable services in the cause of good music during the many years that he has served the university, and presented him with a silver plate, inscribed as follows:



PIERRE MONTEUX

Celebrated French Conductor, Who Has Steadily Won Recognition at the Metropolitan Opera House During His First Year in America. (See Page 32)

"To Albert Augustus Stanley, in commemoration of the twenty-fifth anniversary of the establishment of the May Festival, with congratulations and good wishes of the Regents of the University of Michigan and of the University Musical Society, May 18, 1918."

A beautiful laurel wreath from the members of the Chicago Symphony Orchestra, which has furnished the orchestral music for the Ann Arbor Festivals since 1904, bespoke the love and respect of the members of that organization. Immediately after, with a rousing fanfare and hearty applause from the audience, the formal program of the evening began.

With Hill Auditorium packed to the doors, every seat on the stage occupied by members of the Choral Union and other music-lovers, with a large American flag draped from the ceiling and below it a service flag with fifty-two stars, representing the young men from the Choral Union who have entered the service of their country, Frederick Stock

stepped to his desk promptly at eight o'clock and led the entire assemblage in a rousing rendition of "America." Everyone arose and joined lustily in the song.

Mr. Stock gave the "Leonore" Overture, by Beethoven, an excellent reading, following which Mr. Lazaro stepped to the platform and was accorded a most enthusiastic greeting. His singing of the aria, "O Paradiso," from "L'Africaine" won rounds of applause. He was recalled to the front of the stage again and again and finally he sang "Che Gelida Manina" from "La Bohème," with piano accompaniment by Mrs. George B. Rhead of the University School of Music faculty. His work was artistic and showed splendid musicianship, while his voice proved of particularly pleasing quality.

In the other orchestral numbers Mr. Stock and his musicians triumphed as they always do in Ann Arbor. Here the

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BALTIMORE ADOPTS ALLIANCE IDEA OF CENTRALIZATION

Frederick R. Huber Appointed First Commissioner of Music in America by Mayor Preston — New Official Will Have Charge of the Extensive Civic Music Activities—Innovation Regarded As Monumental Step—An Outgrowth of Musical Alliance's Influence.

BALTIMORE, MD., May 16.—As another instance of musical progressiveness and a proof of civic musical enterprise, Baltimore has the unique distinction of being the first American city to create the office of Commissioner of Music, to which important post Frederick R. Huber has been appointed by Mayor James H. Preston, who conceived the plan of departmental civic recognition to the subject of music.

Mr. Huber will assume the duties of his position immediately and will have charge of all municipal music, guiding every phase of civic musical activity, ranging from symphony concerts of the Baltimore Symphony Orchestra, the public concerts of the Municipal Bands and Park Bands to the lesser efforts of community choruses and other musical endeavor.

As manager of the Baltimore Symphony Orchestra, chairman of the Music Committee of the National Red Cross Organization, Washington, D. C., and business manager of the Summer School of the Peabody Conservatory, Mr. Huber has become conversant with the public musical needs and is, therefore, equipped to fulfill the demands of his new position.

Incidentally, the position of Commissioner of Music is a thought that was implanted through the propaganda efforts of the Musical Alliance of the United States, and the idea has been brought to fruition through this spur. Doubtless this civic recognition of music will prove beneficial to the community and advance the cause of local as well as native musical conditions.

The appointment of a municipal director of music is generally looked upon as being a most important step toward the permanent establishment of music as a living part of the people of this city. Mayor Preston always has displayed untiring efforts to see that the residents of Baltimore were supplied with as large amount of municipally supported music as possible. In recent years municipal music has been one of the greatest attractions of Baltimore and many of the plans which were inaugurated here have been carried out with marked success in other large cities as well.

METROPOLITAN DENIES REPORT

Kahn Quoted as Saying Americans Only Would Be Engaged

An interview from Paris quoting Otto H. Kahn as stating that only American artists would be engaged and only American novelties produced at the Metropolitan during the war was denied this week at the opera house. The dispatch, published in the New York Review, credited Mr. Kahn as saying that no foreign artists would be engaged at present.

Another report has it that Mr. Kahn is in Paris on a quest for new Metropolitan artists and has made arrangement whereby some famous French musicians will tour the United States next season.

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audience looks forward with as keen anticipation to the brilliant orchestral contributions as to the more spectacular features of the festival programs.

The musical pictures in Rimsky-Korsakoff's "Scheherazade" were delightfully portrayed, and in Debussy's "The Afternoon of a Faun" the audience was moved to loud approbation.

In his second number, "Spirito Gentil" from "La Favorita," by Donizetti, Lazaro repeated the fine impression he had made and again his glorious voice so delighted the audience that he was obliged to respond with the "Il Sogno" from Massenet's "Manon." His pleasure at the enthusiastic reception which was accorded him was quite evident and he seemed fully as happy as his admirers.



Claudia Muzio and Mr. Stock at the Ann Arbor May Festival

But it was in his final aria, "Cielo e Mar" from Ponchielli's "Gioconda" that he scored his greatest triumph. His encore, "La Donna e Mobile," had to be repeated twice.

This great treat was by no means all that was in store for the lovers of music, for Margaret Matzenauer, ably accompanied by Frank La Forge, both favorites in Ann Arbor, was to be heard from. Although this distinguished singer has been an annual visitor at the Festival for several years, it has been a long time since she has been heard in the university city as a singer of songs. She chose a group of interesting numbers, each of which was given in her own delightful manner. She was obliged to

return to the platform many times, until finally she responded with "Ah mon fils" from "Le Prophète," when the enthusiasm again was unbounded, and she was obliged to respond once more, Dr. Stanley announcing that she would sing the "Marseillaise," not as an encore, but as a part of the program. With the chorus, orchestra and audience on their feet and with Conductors Stanley and Stock immediately in back of her, she sang the French anthem as it has never before been heard in Ann Arbor, making a profound impression.

The brilliant concert was brought to a close with Herbert's "Irish Rhapsody."

Perform "The Beatitudes"

By special request, before the performance of César Franck's "The Beatitudes," Dr. Stanley's "Hymn of Consecration" for chorus, orchestra and organ, text by Oliver Wendell Holmes, was sung. This hymn was written a year ago by Dr. Stanley for performance at the Festival. Its sentiments are particularly fitting and in keeping with the spirit of the times. Altogether it made a very fitting forerunner of the beautiful work which followed.

"The Beatitudes" received at this Festival its first Ann Arbor performance. The solo parts, if not designed for spectacular artistic effects, are decidedly important and must be done well, or the work should not be attempted.

Dr. Stanley's choice of artists could hardly have been improved upon. Particular interest centered in several of the soloists who are students of Theodore Harrison, the voice instructor of the University School of Music, notably Lois M. Johnston, soprano. She possesses an exceptionally fine voice, which she handles artistically. James Hamilton, tenor, did his part splendidly and made a lasting impression. Nora Crane Hunt, contralto, also made a fine impression and sang with spirit and artistry. Particular attention must be called to the four *Pharisees*, the parts being sung by James Hamilton, tenor; Odra Patton, tenor, and Robert Dieterle and David Nash, baritones. In these exacting passages their excellent training and musicianship were always in evidence and they sang like veterans.

Of the out-of-town artists Arthur Middleton and Paul Althouse were particularly fine. They handled their parts as only real musicians can. Bernard Ferguson also demonstrated true musicianship. Emma Roberts, like her colleagues, effected her Ann Arbor debut in this work and made a fine impression.

Franck, in writing this monumental oratorio, evidently did not intend it to be a show-piece for the artists, and there were those who wished that with so brilliant an array of talent they might have had larger rôles with which to demonstrate their artistry.

The chorus had a better chance, and Festival patrons of years' standing were loud in its praises. Beautiful melodies, striking *crescendos* and dainty *pianissimos* were handled in a masterly manner. Dr. Stanley conducted with the assurance gained from his years of ripe experience. Never has he been in finer fettle and never has he had a more responsive and flexible body of singers under his baton. Such choral singing is seldom heard, and loud praise and words of commendation are on the tongues of



Group of advanced students and teachers of the University School of Music who contributed to the success of the Ann Arbor May Festival. From left to right (First Row): Florence B. Potter, trainer of the Children's Chorus; Ada Grace Johnson, Soprano; Director Stanley; Nora Crane Hunt, Contralto; Dorothy Wines, Chorus Accompanist; Charles A. Slink, Secretary; (Second Row): David Nash, Baritone; Robert Dieterle, Baritone; E. V. Moore, Organist; Odra O. Patton, Tenor; Otto Stahl, Accompanist; James Hamilton, Tenor; Theodore Harrison, seven of whose pupils appeared in rôles at the Festival

all. In this connection it is doubtful whether any other man has had the distinction of conducting a chorus such as the University Choral Union uninterruptedly for a period of thirty years, during twenty-five years of which its appearance has been a feature in several of the annual Festival programs.

School Children Participate

The third concert has for the past five years been looked upon as an occasion for the children to perform, and well they did. After the singing of "America" by the 500 little ones, an impressive patriotic ceremony took place, when a boy scout in uniform stepped boldly to the platform with a silken flag and stood erect, while the youngsters repeated in unison the school pledge of allegiance to their flag and their country. Silence reigned, only to be momentarily broken when a large bouquet of white lilacs was presented to Dr. Stanley by his young chorus friends. Dr. Stanley beamed and smiled and showed that he was fully as pleased as the children.

Conductor Stock again won great admiration both in the "Secret of Suzanne" Overture, by Wolf-Ferrari, and Elgar's Suite, "The Wand of Youth." His delineation of the "March" and "Little Bells" and the "Bear" Scenes was true to life and drew forth rounds of applause.

The children, in Benoit's "Into the World," won great admiration and reflected the splendid training which they had received at the hands of Florence B. Potter, supervisor of music in the Ann Arbor schools. Their attacks were true and they responded with accuracy and precision to every signal of the leader, Dr. Stanley, who entered with them into the spirit of the occasion. This feature of the Festival was particularly pleasant.

The second part of the program brought to Ann Arbor Rudolph Ganz, who made his first appearance as an Ann Arbor Festival artist, offering Tchaikovsky's Piano Concerto in B Flat Minor, which he interpreted as only a master can. Brilliant, sincere and authoritative at all times, his work was clear and finished, and withal, he left an impression of still greater reserve force. His selection for a prominent place in this program was more than justified, and his coming has added another to the list of great piano virtuosos who have been heard in the university city. He was greeted with sincere applause and at the end the audience still wanted more and was greatly pleased when he returned for Liszt's "Liebestraum."

Claudia Muzio's Triumph

Many noted stars have appeared at the Friday evening Festival concerts which have always been looked upon as the time for great artistic and operatic programs. Each year some celebrity has delighted Festival audiences, and this year was no exception. Claudia Muzio, soprano of the Metropolitan Opera Company, was chosen for this particular feature of the festival. Her tremendous success more than justified Dr. Stanley's choice. Her first aria, "Depuis le Jour" from Charpentier's "Louise," was sung beautifully, display-

ing her splendid vocal equipment. A reception to delight the heart of any artist was accorded her, and she responded with "Vissi d'Arte" from "Tosca." Again, when she had sung the "Suicidio" aria from "Gioconda," after



Frederick Stock and Dr. F. W. Kelsey, President Ann Arbor May Festival

many recalls and outbursts of enthusiasm, she finally sang "Un Bel Di" from "Madama Butterfly," and also repeated the "Vissi d'Arte." Even then the audience was not satisfied, but, realizing that she had still another appearance to make, at last permitted the orchestra to have its chance. It was after the "Bird Song" from "Pagliacci" that Miss Muzio scored the triumph of the evening and finally, after she had been called to the stage time and time again, she appeared bearing in her hand a silken flag, which had been presented to her on the night before by the women of Detroit at a patriotic meeting, and sang the "Star-Spangled Banner." The scene was deeply impressive.

This evening, as in the earlier programs, the Chicago Symphony Orchestra, was triumphant. Never in its many concerts at Ann Arbor has it been heard to better advantage, and in the delightful numbers included in the evening's program the orchestra's effective climaxes awakened sincere admiration.

Mr. Bonnet's Recital

With a varied and interesting program performed by Joseph Bonnet, the famous French organist, such a concert could not fail to attract great attention. The crowded auditorium was con-



At the Ann Arbor Festival: Sitting, Left to Right—Frederick Stock, Conductor; Albert A. Stanley, Conductor; Lois M. Johnston, Soprano; Dorothy Wines, Pianist; Earl V. Moore, Organist. Standing—David Nash, Baritone; James Hamilton, Tenor; Paul Althouse, Tenor; F. J. Wessels, Emma Roberts, Mezzo; Arthur Middleton, Baritone, Bernard Ferguson, Baritone

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clusive proof of this fact. Mr. Bonnet, master that he is, lived up to his reputation and proved that a long program of organ music, played as he is capable of playing, is a delight. The touch of



Earl V. Moore, University Organist, and Joseph Bonnet, the Distinguished French Organist



Prominent Local Factors in Ann Arbor's Festival. From Left to Right: Robert Dieterle, Ada Grace Johnson, Charles A. Sink (Business Manager of the University School of Music and the May Festival), Lois M. Johnston and Odra O. Patton

patriotism featured on the preceding programs was not omitted, for before beginning the formal program the organist gave the "Star-Spangled Banner" as few had ever heard it before. Brilliance, force and dignity were prevalent in his reading and if this be the spirit of France, no wonder that its stand has been so gallant!

Throughout the program Mr. Bonnet was accorded tremendous applause, a tribute to him and his art, as well as an indication that Festival audiences of Ann Arbor are able to discern and recognize true artistry.

scribed as glorious. Myrna Sharlow, as *Micaela*, did her part charmingly. Arthur Middleton made a lasting impression.

Local Artists Evoke Admiration

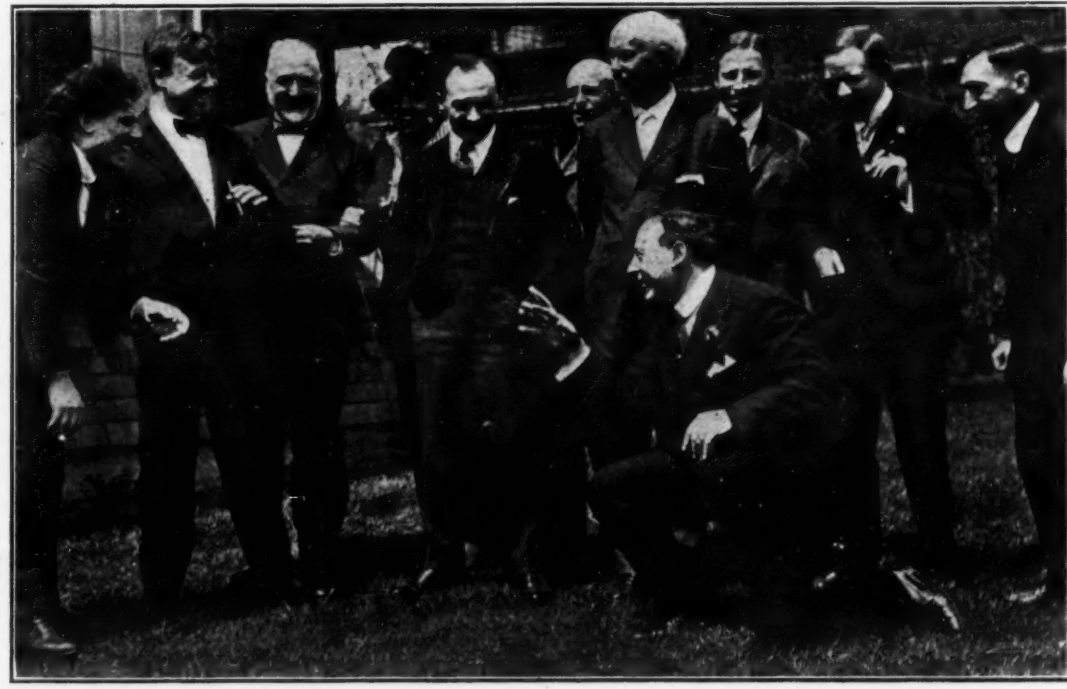
If the May Festivals and the great artist concerts which are heard each year in Ann Arbor are a credit to the community, the State and country as a whole, Ann Arbor's great musical assets must be recognized in still another direction, for the four remaining artists, *Frasquita*, *Mercedes*, *El Dancaïro* and *El Remendado*, were taken from the

Johnston, who was heard in the "Beatitudes," Thursday evening, more than duplicated her success. Ada Grace Johnson, who was heard at the Festival two years ago, again made a fine impression. James Hamilton, who, like Miss Johnston, was heard Thursday evening, and Odra Patton took the parts of the *Smugglers* in an exceptional manner.

Altogether this superb performance of "Carmen," as a climax to four days of music and as the last concert in the twenty-fifth Festival given by Dr. Stanley, was a memorable one. Dr. Stanley



Rudolph Ganz, Margaret Matzenauer, Frederick Stock and Frank La Forge Make Merry After a Rehearsal



A Group of Festivalites on the Lawn of Dr. Stanley's Home After Luncheon, Saturday, May 18, Commemorating the Last Concert in the Twenty-five Festivals Which He Has Conducted: Martinelli, James Hamilton, Dr. F. W. Kelsey, Mme. de Luca, Concertmaster Wusbach, F. J. Wessels, Dr. Stanley, Giuseppe de Luca, Theodore Harrison, Frederick Stock, Manager Charles A. Sink



Professional students and Faculty members of the Ann Arbor School of Music who took a prominent part in the Ann Arbor Festival. From left to right, sitting: James Hamilton, Nora Crane Hunt, Ada Grace Johnson, Dorothy Wines, Lois M. Johnston. Standing: Otto Stahl, Florence B. Potter, Director Stanley, E. V. Moore, Theodore Harrison, seven of whose students sang rôles at the Ann Arbor Festival. Clinging to lamppost: Odra O. Patton, Tenor; David D. Nash, Baritone

A word should be said regarding the big organ. It was built in 1893 for the World's Fair in Chicago and was one of the first great electric action instruments. During the period of the Fair it was played upon by many illustrious artists, and at its close was brought to the University of Michigan and installed in University Hall, where it remained until 1913, when, with the construction of Hill Auditorium, it was remodelled and installed in suitable and more commodious quarters. At a cost of many thousands of dollars, it was completely modernized.

"Carmen" Given

Naturally, festival patrons had looked forward to the performance of "Carmen," Saturday evening. With the Chicago Symphony Orchestra responsible for the orchestral phases of the performance and the chorus impersonating the *Dragoons*, *Gypsies*, *Smugglers* and other groups utilized in the work, it could hardly have been otherwise than an evening of unalloyed enjoyment. But when to this was added a cast made up of noted Metropolitan Opera artists, it is doubtful whether Bizet's score has ever been given to better advantage on the concert platform than it was under the baton of Dr. Stanley as the closing concert of this Festival.

Mme. Matzenauer sang the rôle of *Carmen*. If her success in her group of songs at the opening concert was remarkable, the ovation which was accorded her in this performance was astounding. And Mr. Martinelli rose to great heights in his interpretation of *Don José*. To his brilliant vocal accomplishments were added fine poise and dignity.

To Mr. de Luca fell the rôle of the *Toreador*. He seems an ideal interpreter of the rôle. His voice can only be de-

scribed as glorious. Four pupils of Theodore Harrison took the parts, and their excellent interpretations and well trained voices were not only a high tribute to their teacher and to Dr. Stanley, but were evidence that Ann Arbor is a music center for the development of young musicians. Lois

may well be proud of his accomplishments as a musician whose influence has been of tremendous weight throughout the country. But no greater tribute can be paid him than to say that the work of the Choral Union, with its war-thinned ranks, has never been better.

LUELLA BLANCHE BARNETT.

DETESTS IMPRESSIONISM

Saint-Saëns Directs Tirade Against Modernistic Art

Saint-Saëns's hat is in the ring, and for once not on the subject of music. The New York Sun relates: "From the terrestrial paradise where the dean of French composers has retired there has escaped a tirade against impressionism in painting. Chiefly this was brought about by the upholding by Paul Signac of the Cézanne school of impressionism."

In answer to an article published by M. Signac in the *Petit Nicaïs*, in which he extols his master, Cézanne, Saint-Saëns calls, in the same journal, the painting of Cézanne and his school "unformed barbarism. Good painting is that which was taught at the Ecole des Beaux Arts. To speak of the genius of Cézanne is a huge joke."

WASHINGTON, D. C.—Mrs. A. M. Blair, musical director of the Rubinstein Club, recently gave an interesting talk before members of the Red Cross on "War Conditions in England," where Mrs. Blair spent more than a year in active service among the hospitals and wounded. Musical numbers were furnished by Mrs. Wm. T. Reed and Mrs. Bradford.

Sir Henry Wood Declines Offer of Boston Symphony

Information from a reliable source, received by MUSICAL AMERICA late on Tuesday, indicates that Sir Henry Wood, the noted English conductor, has refused definitely to consider the offer made to him to become conductor of the Boston Symphony Orchestra. The negotiations with Arturo Toscanini, already noted in these columns, have not yet been brought to a conclusion.

MORGANTOWN, W. VA.—F. C. Butterfield of the University School of Music, is in New York completing his plans for doing the Y. M. C. A. work over seas. Mr. Butterfield volunteered for one year and will sail in June.

The Musical Art Society of Columbus, Ohio, had its annual election of officers recently. The new officers are: Mrs. Samuel Richard Gaines, president; Mrs. Beulah G. Hayes, vice-president; Alice Speaks, secretary-treasurer.



The GREATEST MOTHER in the WORLD

"I summon you to the comradeship, I summon you in this next week to say how much and how sincerely and how unanimously you sustain the heart of the world."—From President Wilson's Address at the Metropolitan Opera House, Saturday evening, May 18, 1918.

SPUR ON MUSICIANS AT PATRIOTIC RALLY

National Song Committee, in Meeting, Discusses Methods of Service

A rally of the National Patriotic Song Committee was held on May 17, at the MacDowell Gallery, when Julia Marlowe and E. H. Sothern were the guests of honor.

Mrs. Emil Boas, vice-chairman of the committee, opened the program with a few words extolling the energy and work of Emily Nichols Hatch in organizing the committee. Miss Hatch, the chairman, then spoke, giving a survey of the work which the committee has accomplished. She told how the committee had arranged some 400 camp meetings for the men and with what enthusiasm the men had received the entertainments. She also urged all musicians to volunteer their services for the entertainment of soldiers, saying that although they should have thousands of artists for the work, only 300 have volunteered. Particularly, she urged Americans to learn the national anthem. There is nothing the matter with the anthem, said Miss Hatch, save that we must learn our words and music, and then we shall get to love and cherish and cease to criticize it.

David Bispham, the next speaker, urged Americans to overcome the stupid idea that English is not a language in which to sing. He also urged the preservation of the English language in the way it is talked by Englishmen, and not in the way in which our "polyglot nation" talks it.

The speech by Allen D. Albert, chairman of the War Community Service, and former international president of the Rotary Club, reflected the spirit of the community service and the work it is doing for the camp men. A singing army is essential to a successful army, said Mr. Albert. From Prussia we have learned that the soldiers who go to war singing have a 25 per cent higher efficiency. "From the work in the committee," said Mr. Allen, "we have learned that the soldiers need three things. First, they need food (the American soldier will eat any time and all the time); then they need the influence of

good women; and third, they must have music." Mr. Allen then told about a recent incident occurring at the New York Philharmonic concert for the soldiers, when, at the giving of the second movement from Beethoven's Fifth Symphony, the entire audience in khaki stood at attention in their seats.

Mr. Sothern, who has just returned from France after a visit with Winthrop Ames to investigate possible entertain-

ments for the soldiers, related some of the incidents at the front. He told of the remarkable colored band of the Fifteenth Infantry, which at Aix-les-Bains played for the men as they returned from the trenches. Mr. Sothern also recited Alan Seager's "Ode to the Americans." Miss Marlowe, although run-down by her strenuous work for war benefits, recited "In Flanders' Fields" and "The Anxious Dead," both by Captain McCrea.

GLUCK MOBILIZING RED CROSS "ARMY"

Soprano Asks a Dollar from Each Person Owning Her Records

Alma Gluck, the soprano, is enthusiastic over a plan that has just occurred to her to make, as she expresses it, "the dollars of music-lovers sing in France."

Mme. Gluck's voice sells more than a million of her records for the talking-machines every year, it is calculated from her royalties, and the letters that come from all parts of the United States. Her idea is to mobilize her international army of admirers into a "Red Cross army" by inviting each one who loves the soprano's voice and wants to show that love to send a dollar to the "Alma Gluck Red Cross Fund," at the office of the treasurer, 52 William Street, or 389 Fifth Avenue.

The singer has contributed \$25,000 herself to the Red Cross, as well as giving her services at many camps and hospital recitals for the soldiers, but by thus sending her appeals to her friends, unknown as well as known, to subscribe for love of her songs, she feels that she is "giving her inner self again" in contributions. She adds the practical argument that each of the million records sold presupposes a talking-machine costing anywhere from \$50 to \$250, and that to persons who can afford to pay for such a machine, and for records, a single dollar's contribution will not mean much financial strain.

H. P. Davison, chairman of the War Council of the Red Cross, has asked the heads of the organization to co-operate in putting Mme. Gluck's plan into effect.

Mme. Backus-Behr and Pupils Sing for Our Wounded Soldiers

Mme. Ella Backus-Behr, the New York vocal instructor, has been doing much patriotic work this spring, going on Saturday afternoons to the Columbia Base Hospital, New York City, with her pupils to sing for the wounded soldiers. On Saturday afternoon, May 18, she gave a program there with Nelle Bryant, soprano; Elizabeth Starr, contralto, and Marie Turner, soprano, and a chorus of her pupils, who, under the direction of Ida Hirst Gifford, sang a number of part-songs. The soldiers applauded them enthusiastically.

PROMINENT MUSICIANS VISIT GREAT AVIATION CAMP



At Camp Taliaferro, Fort Worth, Texas Musicians and Aviator "Snapped" near a Plane. From Left to Right, Mrs. G. H. Wear, Reuben Davies, Rudolph Ganz, Lieut. Donald McBeath, Stewart Ross, Eddy Brown, Capt. Sedgwick, Capt. H. Reid of London, Mrs. J. F. Lyons and Mrs. Reuben Davies

SCRANTON SINGS ON 'PENNSYLVANIA DAY'

Foster and Cadman, State's Own
Composers, Are Given Place
of Honor

SCRANTON, PA., May 20.—On the occasion of John C. Freund's visit here, when 3000 persons gathered in Town Hall, when many great choral societies presented famous works, and when the entire assemblage sang patriotic songs, the Community Singing idea strongly gripped Scranton people, and it has not been difficult since to gather a throng for general song. Previously, Dr. C. F. Hoban had made a wonderful success of his Community work in the Dunmore High School, and John T. Watkins had begun with a group in the Y. M. C. A. hall, started by Mrs. Edson S. Peck, chairman of the educational committee of the Y. W. C. A.

Last week "Pennsylvania Day" was celebrated in a way that appealed to a large part of the community. Mayor Alexander T. Connell had asked for a celebration following the proclamation of Governor Brumbaugh, to mark the part taken by Pennsylvania in music, and John Reynolds, a prominent business man of Scranton, arranged a plan for an evening of song that resulted in a really thrilling event, in which a large audience participated.

The reading of Governor Brumbaugh's proclamation opened the program, on which community songs largely figured, and in which the works of Pennsylvania composers, Foster, Cadman and others, held first place. The song, "Pennsylvania," written by John Eriger Barrett, editor of the *Scranton Republican*, was prominently featured.

Arnold Lohmann, violinist, played the Kreisler-Nevin "Rosary"; unison solos by ten contraltos, led by Frank J. Daniel and Sadie Kaiser, in Cadman's "At Dawning," and "From the Land of the Sky-Blue Water," and a unison solo, "The Banner of the Sea," sung by twelve baritones, were interesting features of the evening. A male chorus, directed by David Jenkins, sang "The Crusaders," composed by Daniel Protheroe, of Chicago, former leader of the Scranton Symphony Orchestra. Llewellyn Jones and Helen Barry Jones accompanied the singers.

W. R. H.

COLUMBUS WOMEN'S CLUB FOSTERS COMMUNITY IDEA

Cecil Fanning Will Direct New Enterprise—Organization Closes Highly
Successful Year

COLUMBUS, OHIO, May 15.—The Women's Music Club held its annual business meeting yesterday afternoon and followed it by a tea to celebrate the close of a highly successful year. The past year has not only been an artistic success, but a financial one as well.

The officers for 1918-1919 are the same as last year: Mrs. Harry Hutton McMahon, president; Mrs. Andrew Timberman, vice-president; Mrs. Amor W. Sharp, vice-president; Mrs. William C. Graham, vice-president; Mrs. Edward E. Fisher, secretary-treasurer.

The executive board is also the same; the three members whose terms of three years had expired were unanimously returned to the board for a term of three years more.

The artists chosen for next year are strictly "Allies," being as follows:

Florence Easton and Paul Althouse; Thibaud and Gabrielle Gills; the New York Symphony Orchestra, Walter Damrosch, conductor, with Mischa Levitzki, soloist; Max Rosen and Ethel Leginska; the New York Philharmonic Society, Josef Stransky, conductor; Riccardo Stracciari.

Other soloists will probably be chosen for the last two concerts, but the places are left open for the purpose of securing any new attraction which may appear on the musical horizon.

Community singing, under the direction of Cecil Fanning will become one of the new enterprises of the club, \$100 being voted at this meeting to start the work.

The altruistic work of the club has not suffered, despite the war.

The May Festival will be given by the children of the public schools this year, under the direction of the director of music, Robert W. Roberts. Elaborate programs have been arranged from each grade.

E. M. S.

MARCHING-SINGING IDEA TAKES ROOT IN NEW YORK



—Photo by Bain News Service

The marching-singing idea, promulgated by Governor Brumbaugh of Pennsylvania and John C. Freund, editor of "Musical America," was introduced in New York during the great Red Cross parade of last Saturday. The throngs that lined the walks east and west were stirred when the white-clad marchers raised their voices in song. It was one of the most memorable features of the event, revealing to thousands the inspiring effect of singing on the march.

WILMINGTON'S COMMUNITY CHORUS FORGING FORWARD

Barnhart Forces Increasing Steadily in
Membership and Taking up High
Grade of Music

WILMINGTON, DEL., May 16.—Wilmington's Community Chorus, under leadership of Harry Barnhart, is growing rapidly in two important ways. First, it is increasing in membership every succeeding week; second, it is taking up a much higher class of music—not that the good, old, time-honored and time-tried songs of the community "sing" book are not thoroughly worthy—but Wilmington's chorus is actually singing, and singing well, the ever-honored measures of the "Inflammatus" and the "Hallelujah Chorus." Moreover, Mr. Barnhart himself is authority for saying that the chorus is singing such works surprisingly well.

Total registration in the chorus is now past the 825 mark, and at every weekly "sing" there are upward of 1000 persons present, the excess number being composed of those who like to attend, but through natural diffidence hesitate to step up and enroll. As an indication of

their earnestness, the chorus members themselves have made average voluntary offerings of \$45 at each of the recent "sings," the money to go toward defraying running expenses.

Mr. Barnhart, who will shortly sail for "over there" to direct "sings" among our men in France, but who will conduct the big open-air "sing" about June 1 here, as a farewell to Wilmington and America, has announced that the next weekly "sing" he hopes to have Claude Fayette Bragdon of Buffalo, N. Y., who got up the lighting arrangements for the big "Song and Light" Festival in Central Park, New York. It is understood Mr. Bragdon probably will duplicate his feat in the park here for the community "sing" in June.

Mr. Barnhart added to his popularity at this week's "sing" by his unexpected display of what the French call *élan* and Americans style "pep," when he transformed the singers before him into an audience and himself gave an impressive interpretation of the "Recessional."

T. C. H.

LANCASTER, PA.—"Music of the Allied Nations" was the theme of an organ recital given at the Moravian Church of Lititz on May 14 by Richard Stockton.

Brooklyn Philharmonic Ends Season

BROOKLYN, N. Y.—On Tuesday evening, May 14, the Brooklyn Philharmonic Symphony Society, George C. Flint, conductor, closed a successful season with a public rehearsal. The organization's chief objects are to give non-professional musicians opportunity to become familiar with works of the masters, and young professionals a chance for free practice and experience. Six members of the forty players are leaders or members of regimental bands. Tuesday's program included Weber's "Oberon" overture, Tchaikovsky's "Romance," Wagner's "Album Leaf," Beethoven's First Symphony, Chaminade's "Scarf Dance" and Saint-Saëns's "Danse Macabre."

Mr. Godowsky Goes to California

Leopold Godowsky, the pianist, accompanied by his two sons and daughter, left New York on Thursday of last week for California, going by way of Washington and Chicago. Mrs. Godowsky, who is convalescing from a serious attack of typhoid fever, will, with their daughter, Wanita Godowsky, join the family later. In California Mr. Godowsky will conduct classes in Los Angeles and San Francisco, as previously announced in MUSICAL AMERICA.

PARIS SYMPHONY TO TOUR IN AMERICA

Leading Cities to Be Visited by Famous Organization Made Up of Conservatoire Professors

Following the announcement made last week in *MUSICAL AMERICA* concerning one of the objects of Otto H. Kahn's visit to France, the French-American Association for Musical Art this week issued its first formal statement as to the tour of the French Symphony Orchestra, which is to tour America early next season. The plan is stated as follows:

"Under the auspices of the French Government, the Symphony Orchestra of the Société des Concerts du Conservatoire, the French national institution, more briefly and generally referred to as the Paris Symphony Orchestra and one of the oldest and most famous institutions of its kind in the world, is to visit the United States during the coming autumn for a concert tour of the leading cities.

"This arrangement is part of the extensive co-operation between the French High Commission and the United States Government for the increase and advancement of the *entente cordiale* between the two republics. The bringing of this most prized orchestral possession of France to America was suggested some months ago by the French Association for Musical Art in New York, which will supervise the tour. The executive committee includes Frederick G. Bourne, James Byrne, Andre de Coppet, Henry P. Davison, Henry C. Frick, Robert Goellet, Augustus D. Juillard, Otto H. Kahn, Clarence H. Mackay, John D. Rockefeller, Jr.; Charles H. Sabin, William K. Vanderbilt, Henry Walters and George W. Wickersham. Mr. Kahn recently arrived in Paris to complete arrangements and has cabled his colleagues that the orchestral society will arrive in New York in time for its first reception and concert at the Metropolitan Opera House early in October.

"As the eighty-six members of the Paris Symphony are professors in the National Conservatory in Paris, this, their first trip abroad, must be limited, and consequently no more than fifty concerts will be given from the time of their arrival in America, about Oct. 1, to their return to France, Jan. 1. The committee is arranging with Chambers of Commerce in the important cities from coast to coast for their co-operation, and report enthusiastic responses from all parts of the country. The financial profits derived from the tour are to be donated to the American Red Cross."

LYRIC CLUB'S THIRD CONCERT

Tuckerman, Trnka and Kirksmith Aid Leonard Choristers Admirably

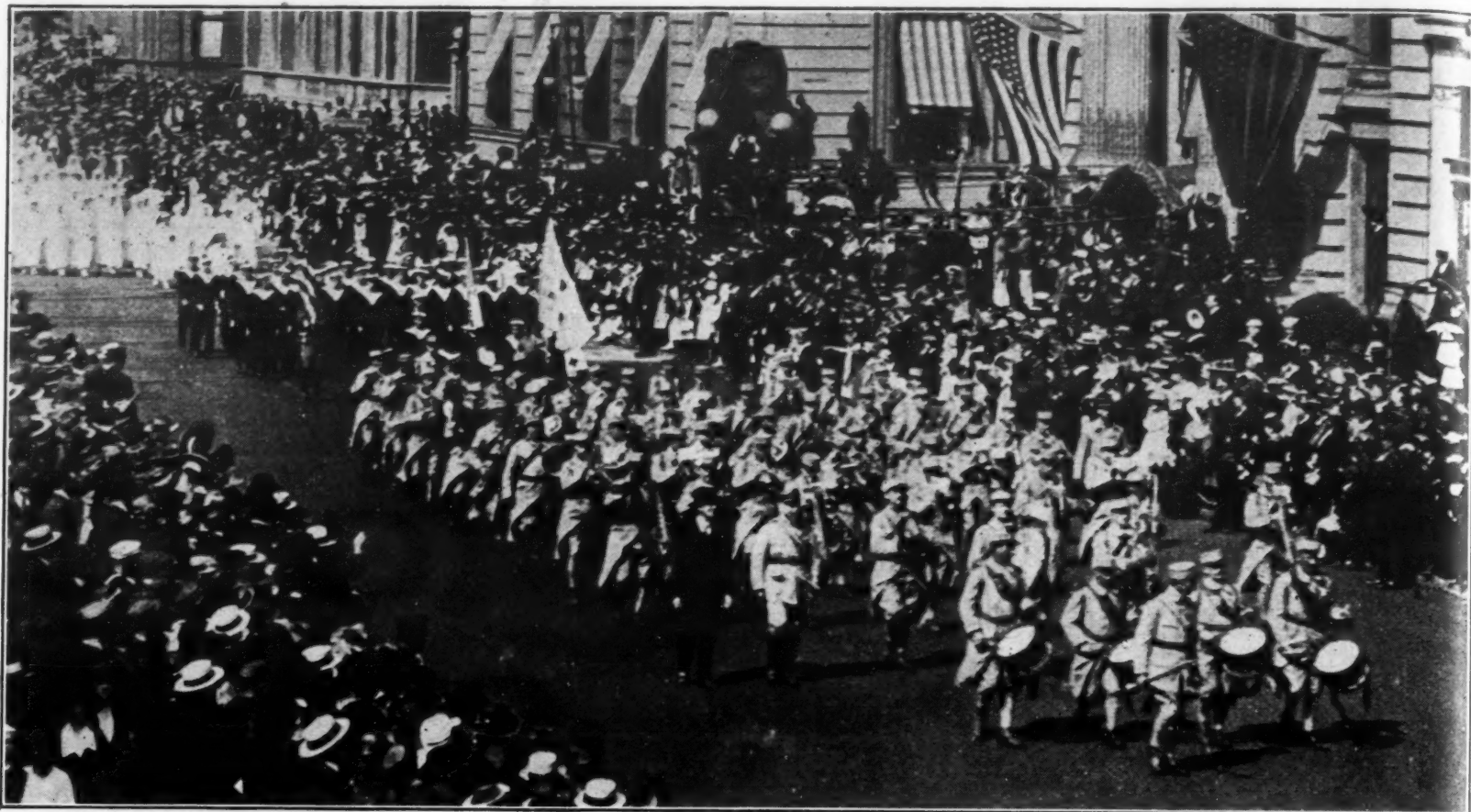
The Lyric Club of New York gave its third concert in the grand ballroom of the Hotel Majestic on Tuesday evening, May 14. The club, which was organized by Arthur Leonard to present choral music for women's voices in an intimate way, sang excellently compositions by Michael Este, Marion Bauer, Hadley, J. Bertram Fox, Warner, Spross, Tchaikovsky and Franck. Mr. Leonard directed the club, as is his custom, from his seat at the piano, instead of standing before the club and conducting in the usual manner.

Earle Tuckerman, baritone, scored in Florence Turner-Maley's "Lass O' Mine," the Negro Spiritual "Standin' in de Need o' Prayer" arranged by William Reddick, and Sanderson's "Captain Mac." He was in excellent voice and heartily applauded and encored. As an encore he gave a new manuscript song by Mr. Leonard, entitled "Margot of Alsace," which was well received. The other soloists were Alois Trnka, violinist, and Karl Kirksmith, who were also much applauded.

Community Orchestra of Wheeling, W. Va., Makes Début

WHEELING, W. VA., May 16.—Under the direction of Walter Rogers, the Community Orchestra gave its first public concert last night at St. Luke's Church. The assisting soloists were Mrs. J. L. B. Connelly, Eileen Hugger and Frank Seal, harpist. Mrs. W. H. Conrad provided piano accompaniments. Excellent work was done by the organization.

Band of French Heroes Arrives Here



—Photo by Bain News Service

A BAND of sixty musicians, known as the Garde Republicaine, and led by Gabriel Pares, the John Philip Sousa of France, arrived at an Atlantic port on a French liner on May 17.

Every man in the organization has seen service in the war, besides being a musician of distinctive standing. Many of them have won prizes in the Paris Conservatory of Music, and half a dozen are opera singers who are playing band instruments because their vocal talents are useless from the military standpoint.

M. Pares led the Garde Republicaine, many of whose members have since fallen or been crippled, at the St. Louis and San Francisco expositions; he considers the present band, however, the equal of the older organization. To the delight of the hearers, the band played "The Star-Spangled Banner" on arriving.

MAX GEGNA HEARD IN MANY CONCERTS DURING THE SEASON



Max Gegna, Russian 'Cellist

Max Gegna, the Russian 'cellist, has been featured on many programs during the past season. On his list of recent engagements may be mentioned several joint concerts with leading singers and appearances in Scranton, Pa., with Emma Roberts; at Carnegie Hall, with Sophie Braslau and Max Rosen; at the New Star Casino, with Elvira Amazon; with the Contemporary Club of Newark, N. J.; with Marcella Craft, and at the Academy of Music with Lenora Sparkes.

Mr. Gegna received his musical education in leading conservatories of Europe. Since coming to this country he has won liberal praise. He has taken an active part in Red Cross and Y. M. C. A. relief work, aiding materially in the recent Liberty Loan drive.

Raisa Sails for South America to Appear at the Colon

After numerous postponements, owing to difficulties in transportation facilities, Rôsa Raisa sailed recently for South America to fill her engagement at

the Teatro Colon, Buenos Aires, where she will sing thirty-five performances. The opera "Norma," which has been lying on the shelf for years owing to the lack of an adequate interpreter of the title rôle, will be especially revived for her. She will also sing *Tosca* and *Hérodiade* for the first time, besides creating Puccini's two new operas, "Suor Angelica" and "Tabarro." Miss Raisa will return to this country in October for her concert tour, which is now being booked by Jules Daiber, who is busy making contracts for the joint recitals of Raisa and Rimini until the beginning of their opera season in Chicago about Nov. 15. She begins her spring tour on March 10 in the East and will sing her way to the Coast, where she has already been booked for ten joint recitals.

PITTSBURGH SEASON OF SUMMER OPERA

Many Celebrities Engaged for Popular-Priced Series at Alvin Theater

Pittsburgh music-lovers are jubilant over the assured prospect of a summer season of grand opera at popular prices, which will bring to their city a score of operatic stars. The season, which was scheduled to open on Thursday of this week with "Carmen," will be given at the Alvin Theater.

The following artists have been engaged for leading rôles: Maggie Teyte, Florence Easton, Dora de Phillippe, Elizabeth Campbell, Ruth Miller, Lavinia Darvé, Riccardo Martin, Francis MacClennan, Henri Scott, Henry Weldon, Augustus Bouillez, Henri Barron, Andre Aronson, Desire du Frere and Octave Dua. The conductors are Romualdo Sapio and Josiah Zuro. The chorus numbers thirty-four, the orchestra thirty-two. Armanda Agnini and Charles Jones are the stage directors.

Two operas will be presented each week. "Carmen" opens the season on Thursday and will round out the first week. Next week "Faust" and "Trova-tore" will be performed.

The project is backed by Harry Davis, owner of the Alvin and Davis theaters in Pittsburgh. It is reported by Fred Rycrot, who had charge of its organization, that the company was organized practically in two days.

BROOKLYN FLOCKS TO ABORN PERFORMANCES

Large Audiences Attend Each Night During Week of Popular-Price Opera

A week of opera by the Aborn Opera Company in Teller's Shubert Theater, Brooklyn, commencing on Monday evening, May 13, filled the house with enthusiastic audiences each night. The operas presented were all popular with audiences everywhere, and were cast remarkably well. "Lucia" featured Edvige Vaccari, who charmed with her personality and voice. Ralph Errolle, lyric tenor, made a splendid impression as *Edgar*; the rôle of *Sir Arthur* was well sung by Louis Derman; Mario Valle made a dramatic *Sir Henry Ashton*; Marie Louise Biggers, as *Alice*, did able work. The Mad Scene was a triumph for Miss Vaccari. The scenic effects were realistic, and the chorus was very good. Salvatore Avitable conducted with spirit.

"Faust" again charmed, with Louise d'Anolee as *Marguerite*, Giovanni Camelo as *Faust*, whose French style and diction are worthy of mention; Kaufman as *Mephistopheles*, Bonelli as *Valentino* and dalle Molie as *Wagner*. Bianca Saroya's rich voice was appreciated in her *Siebel*.

In "Aida" Elena Kirmes sang the title part with fresh, sparkling voice and delightful personality. *Amneris* was Marguerite Fontress, *Rhadames* Giuseppe Agostina, the *King* Luigi Del Molle.

The other offerings were of the same calibre, and were all heartily appreciated. A. T. S.

Florence E. Gale Appears in Musicale for French Benefit

Florence E. Gale, pianist, was one of the soloists at the concert given for the benefit of the children of France in the home of Mrs. William Kissam, New York, Thursday afternoon, May 2. Miss Gale revealed fine musicianship and won warm praise. Others participating and sharing honors were May Mukle, the English 'cellist, and Rebecca Clark, violinist. The program included works of Brahms, Chopin and Miss Clark.

John Barnes Wells Back from Successes in Cleveland and Norwalk, Ohio

John Barnes Wells, the popular tenor, returned to New York this week, after appearing with the Singers' Club of Cleveland, in Cleveland, in Norwalk, O., and a second time in Cleveland at a convention of the National Supply and Machinery Manufacturers' Association. He was acclaimed in all three appearances.



Dear MUSICAL AMERICA:

The reports with regard to the production of Edgar Stillman-Kelley's "Pilgrim's Progress" at the Cincinnati May Festival vary considerably. They all seem agreed, however, as to the merit, distinction and originality of the work. Where the diversion of opinion comes in is with respect to the performance, and particularly with respect to the conducting of our good friend Ysaye.

Some time ago I heard that the local musical powers in Cincinnati were somewhat disappointed with Mr. Ysaye, that they thought some of his conducting was rather indifferent and that he lacked the stamina, life, that they had hoped for and indeed expected. Now Ysaye is no longer a young man. Furthermore, he has suffered great losses through the war. He has seen his noble country martyred for the heroic stand that it took in those early days which were vital, and which led to the final block at the Marne that saved Paris, and maybe civilization.

While Ysaye has had considerable experience, and indeed success, as a conductor of a symphony orchestra in years past, it should be remembered that for many years he has been out of practice, and has simply appeared as a distinguished virtuoso in concert. The charge, however, of his being indifferent, has been brought against him before now. It may be ascribed somewhat to a misunderstanding of the musical knowledge and culture that this country has already acquired.

There is a story, you know, that Ysaye on one of his tours not very long ago undertook to change a program in a Southern city where he thought the people would not know the difference. But, unfortunately for him, that town had a pretty effective music study club among the ladies and they had studied up that program, so when Ysaye changed it there was a revolt.

As to Ysaye's virtuosity and splendid abilities there can be no question. But whether he still has the energy, the power to go through the arduous work necessary to be a successful symphony conductor, and which means a great deal in the way of conscientious rehearsal, may be doubted. Anyway, let us give this distinguished man all possible consideration and let us not forget that when he was selected for this important position after Dr. Kunwald had been interned, it was with the full knowledge, at least on the part of some of those who are interested, that he was no longer a young man, no longer in the zenith of his powers, and that while he would undoubtedly do the best he could under the circumstances, it would be the part of wisdom to make all possible allowances for him.

James Gordon Bennett, proprietor of the New York Herald, is dead. To the present generation his name does not mean much, but to past and passing generations it was, certainly years ago, one to conjure with.

Coming when comparatively a young man into possession of the Herald, as well as of what was then vast wealth, on the death of his father, who had founded the paper, he began a distinguished, picturesque and notable career, which he maintained to the end. Judged by his peculiarities and eccentricities alone, his life might invite criticism. Judged by some of the many great things he ac-

complished, he must stand out unique as the man who rescued American daily paper journalism from the ocean of milk and water platitudes in which it was floating, and placed it high and dry for all time on a fertile soil, where it has grown and flourished till it is to-day one of the conspicuous, virile forces of this Democracy.

James Gordon Bennett recognized the fact that long-winded essays and editorials on Italian scenery and how to bring up your parents, with learned dissertations on the merits of the various more or less senile monthlies of the time, did not make up for a woeful lack of important news. And he was so impressed with this that when the news was lacking, he made it. It was this spirit that, together with the tremendous resources at his disposal, caused him to order a then unknown reporter by the name of Henry Stanley to go to Africa and find Livingstone. And it was in a sense the same spirit, when Stanley had accomplished the deed and become world famous, which induced Bennett to tell him that his next assignment was to cover the police news of the Tenderloin. It was this spirit which caused Bennett to inaugurate and carry through the finest system of foreign news correspondence known at the time, which was a radical departure and incidentally led later to the good feeling between this country and France, which has proven to be a great factor in the war to-day.

He was also the first to develop the shipping news to a point where it became of international value and made the Herald a positive necessity to all those who are interested in the movements of sailing and steam vessels.

There are two enterprises which he fostered and which alone would have made an ordinary man world-famous. He joined Mackay in the laying of the Mackay-Bennett cable, a tremendous enterprise at the time, which however was successful, broke the monopoly of the Western Union, cut the rates, and was invaluable in increasing the news service between this country and Europe.

He also, although it was positively against his own business interests, foresaw the future of wireless telegraphy, and was one of the first, if not the first, to come to the aid of Marconi.

He was a great sport; in a healthy sense, though. He introduced polo into this country, and if you knew how many generals, captains, men of affairs started as polo players, you would realize that it was a pretty healthy sport. He was a great yachtsman, but he hated gambling.

In the earlier part of his career an unfortunate occurrence which led to a duel between him and the brother of his fiancée caused him to expatriate himself and live in Paris or in the South of France for the rest of his life. But from this point he directed his great paper with unerring power and vivid interest. It was probably his growing intimacy with the French and their great affection for him which had something at least to do with his dislike of the Germans and later of the Kaiser, whom he regarded as a joke and more fitted to be the center of the chorus ladies at a Winter Garden midnight frolic than to be the head of a great and intelligent nation.

There was one characteristic he had that always appealed to me strongly, namely, that whether for good or ill, he lived his life. He had an utter contempt for hypocrisy, particularly for that hypocrisy which makes a man eat and drink, act and talk to please somebody else.

Regarding as he did the newspaper as primarily a purveyor of news, he was led perhaps to extremes with regard to a lack of appreciation of the value of an editorial. He didn't believe in editorials, and he certainly did not believe in the impersonal, grandiloquent "we." It also caused him to have no particular use for critics. He claimed, you know, that he had not any critics. He had "reporters," who reported what happened in the various auditoriums. On one occasion he said to some of his friends:

"Who is that funny little man?"

When they replied:

"That is your musical critic, Mr. Bennett."

"Fire him!" laconically replied Bennett.

At another time, when a distinguished, long-haired, literary gentleman, whose accomplishments as a writer, translator, librettist we all know, was connected with the Herald, Bennett happened to catch sight of him. He noticed his long hair, and promptly ordered the said critic to report in Paris. After the critic had been for some time in Paris, writing from there, Bennett asked as to whether the literary gentleman had had his hair cut. When he was told that the gentleman had not done so, he ordered him sent to Milan. Later Ben-

nett again asked if he had had his hair cut. When told that he had not, that the hair was longer, more straggly than ever, he ordered the critic to Cairo, in Egypt. Again he asked if the critic had his hair cut. Being told that he had not, he ordered him to what was then known as St. Petersburg. And still that critic's hair was uncut. Finally said Bennett:

"Fire him! He can't see a joke."

James Gordon Bennett was a very determined man, and never would admit that he made a mistake. If he made a mistake he lived up to it, never mind what the cost, and shut up about it.

He could not tolerate for an instant any compromise whatever with what he considered was dishonorable or dishonest. This led to his break with Story, the painter and the husband of Emma Eames, the noted American prima donna of past days. It seems that Bennett and Story found themselves guests in a big hunting party given by a distinguished nobleman not far from Paris. Story, taking an opportunity when he and Bennett were together, pulled out a number of letters which he said his wife had received from the editor of a certain notorious musical sheet published in New York, and of which he bitterly complained.

"Give me those letters," said Bennett, "and I will bust that scheme within 48 hours."

"Oh!" exclaimed Story, "I could not have my wife mixed up in a dirty mess of that kind."

"Then," roared Bennett, "you are as guilty as the rascal who wrote the letters. Never speak to me again!"

* * *

In spite of all his peculiarities there was a good deal of chivalry in his nature, which was apt to come out whenever he thought anybody was being persecuted, especially by his competitors. Then he was apt promptly to espouse the cause of the man whom they were abusing. A conspicuous instance of this happened at the time that your editor was exposing the conditions surrounding the young women students, particularly in Berlin and Milan, and when, you remember, certain indignation meetings were held in Berlin, all of which was duly cabled to this country. Of course to-day we know that the exposures were not within an inch of the truth, as I think former Ambassador James W. Gerard would be frank to admit to-day. However, at that time, when the press was filled with long cablegrams with regard to the matter, when your Editor had come home pretty well tired out to find death in the family and things generally in a chaotic condition, near midnight the bell rang and a reporter for the New York Herald was announced. Next day the Herald contained a fair interview, in which the truth was plainly set forth and the other side got, at least, a hearing.

There is another story connected with Bennett which shows him in an entirely different light, namely, that when it was in his power to have published a great scandal he kept silent. He refrained, I believe, simply because he thought it might bring about bad feeling between this country and Germany, though he had no reason to love Germany and was pretty well informed of the hate that Germany had in its heart for the United States. I refer to the time when the Kaiser's father, Emperor Frederick III, was ill at Mentone. Bennett at the time had his yacht at Beaulieu on the Riviera, and took Bismarck, the Chancellor, to Mentone. Bismarck returned to the yacht in a state of violent indignation, and told Mr. Bennett that the Crown Prince, that is the present Kaiser of Germany, had appeared at his father's residence bringing a paper for the latter's signature, the paper being nothing less than an act of resignation, appointing the Crown Prince as his successor. Bismarck told Mr. Bennett that he and others were so indignant that they ousted the Crown Prince, that is the present Emperor, from the sick room by main force.

Bennett only made that story public recently, which shows that with what would have been considered in the newspaper world a "scoop" of tremendous importance in his hand, he had the self-control to let it pass.

Years ago New York was startled by a full page account in the Sunday edition of the Herald to the effect that the wild animals had all broken loose in Central Park. For a day there was tremendous excitement. Children were kept in their homes. Bennett was always damned for this story, but as a matter of fact he had nothing to do with it, and indeed, although the proofs of articles were sent him regularly, it is one of the few occasions when he had failed to see them.

All in all, Bennett was a man whose

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 127



Richard Ordynski, Stage Director—
One of the Big Men Behind the
Guns at the Metropolitan

accomplishment was great, many of his acts noble and disinterested, his Americanism untarnished, his independence absolute. His faults, eccentricities, peculiarities weigh, after all, as nothing in the balance by the side of a record that will always stand out in the history of American journalism, to whose establishment, growth and splendid independence he contributed as much, and perhaps more, than any one of his great contemporaries.

* * *

You know Attorney General Martin E. Lewis has been searching for a million rifles, a billion cartridges and thousands of machine guns which the Kaiser is said to have secreted in this country for use when he was ready to start uprisings in the United States. During the process of the investigation the name of a man named Muck was brought in. Federal officers have asserted that this Muck was no less than the distinguished Dr. Carl Muck, the deposed leader of the Boston Symphony, now interned in Georgia.

It is also of interest to know that during the inquiry the name of Gadsdski's husband, that noble creature, Hans Tauscher, the Krupp agent, has also come up. Some of the evidence in the inquiry was furnished by that distinguished publicist and revolutionary, Ivan Narodny, Vice-President of the Russian-American Asiatic Corporation.

Narodny has sworn that in the fall of 1914 he met Tauscher and Mme. Gadsdski at a dinner, that Tauscher brought up the subject of the rifles, saying that there was a number of them stored here which he suggested to Narodny might be sold to the Russians as a slight contribution to enable those who were dissatisfied with the Czar's government to rise up and end it.

Ivan Narodny, you know, is a very extraordinary character. Whenever there is something bizarre, extraordinary, Narodny turns out to be connected with it.

When the troops mutinied at Kronstadt, in an effort to bombard St. Petersburg, which brought about the call for the Duma, it was Narodny whose fiery oratory caused the uprising, so he said.

When a certain distinguished Finnish singer was interned for singing revolutionary songs—this was before the war—it was Ivan Narodny who rescued her

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

from the dungeon in which she had been incarcerated and made her Mrs. Narodny.

When it was said that a princess of the highest distinction had fled from the Czar's court to escape persecution and possibly death, it was Ivan Narodny who threw the charity of his mantle and of his home around her when she arrived here.

When later it was reported that Tatiana, the Czar's daughter, had been enabled to escape from the guards that were holding the Czar and his family prisoners, and that she was on her way to appear here, and the entire press was on the alert in every port in the country, when the story was simmered down it was found that the authority for the report was our dear friend Narodny, who, however, indignantly repudiated the suggestion that it was press work to prepare a certain talented actress for "the movies."

And now we have the sudden discovery of a million rifles which Tauscher and others had ready to help an insurrection here, or in Russia, or wherever the million rifles would be effective. And we have dear Narodny telling extraordinary tales of how he was led in the dead of night, and "somewhere in Jersey" really saw one case in which there were five rifles. But after all, even when you talk in millions, it is something to have seen five.

Narodny, who has written for all the papers about Russia internally, externally, and has drawn on that vast fund which an elastic and fertile imagination is ever prolific in furnishing, is a wonder! He has always excited my admiration.

The only time that I ventured even gently to disagree with him was when he undertook to damn the taste of the American public with regard to music, on the strength of having once managed to hear an opera at the Metropolitan from a corner seat in the upper gallery.

I should never be surprised to hear either that the Bolsheviks had made him into meat pies, or that Emperor William had crowned him King of Poland.

He certainly adds to the gaiety of nations!

* * *

Cleofonte Campanini, manager of the Chicago Opera Company, did not get across to Italy after all, it seems. But he managed, I understand, to get to Havana.

A number of artists, including Caruso, Rosa Raisa, Stracciari and Miura, have been scheduled to go to Buenos Aires, but their departure for some reason or other has been put off from week to week. I doubt if they have started yet, although the opera season has already begun there. This means a great loss to Caruso, whom you know gets between six and seven thousand dollars every time he sings in South America.

Some say the departure of the steamer has been delayed on account of reports that a German cruiser is at large on the route between here and South America.

* * *

Did you know that Muratore, with the aid of Cavaliere, through the enthusiasm he aroused, sold over two and a half millions of Liberty Bonds?

They tell a story of how he, Cavaliere, Mme. Viafora, and, of course, the inevitable Gianni, the cartoonist, after they had dined in an Italian restaurant, determined to go to the movies. They found one place after another crowded to the doors. Finally they managed to get seats, though separated, in the movie house at Thirtieth Street and Sixth Avenue. As usual during the performance, a strong plea was made from the stage by a woman for subscriptions to the Liberty Loan. This so worked on the feelings of these great artists that they all signed for more bonds, though they had already signed up for a good many. When the names were brought up to the stage the gentleman in charge instantly realized the eminence of the parties, announced their names to the audience, and begged Muratore to come onto the stage,

which at first he declined to do, but finally was virtually forced there. Then he sang the "Marseillaise," and sang with such spirit that within the next quarter of an hour thousands and thousands of bonds were subscribed to by the audience, which was just crazed with enthusiasm.

* * *

Leopold Auer, the progenitor of some of the greatest violinists of the day, is an extraordinary personality. His coming here involves a tragedy. The war deprived him of a very large balance in the bank, I understand over a hundred thousand rubles. He lost his house in Germany, his home in Petrograd, so that when he arrived here he had not much more than the clothes that he stood up in. Of course, his great pupils, Heifetz, Elman, and the others would be only too glad to make him comfortable for the rest of his life. But this veteran of 73 is far too independent a spirit to do anything but just what he has done, namely, settle right down to give lessons. And he is giving as many as he can per day. So if there are any who think that the price he charges is a little high, let them remember that he virtually has to begin life all over again, to have a few dollars of his own. Let them also remember that he has proved that he can impart more in a few minutes than most teachers can in a month.

There are some who seem inclined to regard him as a manufacturer of artists! He is nothing of the kind. There is one point that I believe he regards as sacred, and that is to have each one of his pupils keep his or her individuality intact. All that he asks is that what they do shall be really on the highest plane of art and in consonance with the finest aesthetic principles. The rest then must take care of itself.

Without desiring to quote him literally, I think you will find that he is much inclined to judge an artistic performance by its ability to make you forget everything—your troubles, your cares, even your joys, your surroundings, the place you are in. If it could transport you right out of everything into another sphere, especially the spiritual, he would tell you that that was good art. In a sense, that is much like what Tolstoy taught, although Tolstoy was more inclined, I believe, to consider that as art which brings humanity together, which appeals to a common humanity.

If there is any difference between the viewpoint of the two great Russians, I should say that Auer is intellectual, sees the intellectual side perhaps almost exclusively, while Tolstoy regarded and only, indeed, cared for the human side.

Auer likes this country. Why shouldn't he? He has been welcomed and feted not only by his pupils but by everybody who knows anything about his wonderful accomplishment. He is going to visit some of his pupils, who he says have become millionaires, including Mischa Elman, at his beautiful bungalow on Lake George. His health has not been very good, so he is inclined to abuse the climate.

A great personality certainly, yet one who wears neither his heart on his sleeve nor is ever ready to open out to anybody who happens along. But if you can get beneath the surface, the outer shell, which *les convenances* and perhaps much petting have developed, you will find a wonderful nature, and you will learn then why his pupils, without exception, literally adore him.

* * *

Talking about violinists with a friend, and discussing some marvels that have recently come upon us, the conversation finally turned to Kreisler, who my friend said he admired greatly, but he said he never could get over Kreisler's immobile face.

"Kreisler is a wonder, a splendid interpreter, but somehow or other he does not reach me," said he. "Ah! There was a violinist, once! Do you remember him? Wieniawski! Never shall I forget when I heard him with the wonderful Anton Rubinstein play the Kreutzer Sonata. Well, it's forty years ago. He gave me a heart throb. That music is ringing in my ears to this day."

"Those olden times! Those olden times, when we were glad to go 250 miles over bad roads, in stuffy cars, to hear a great artist and to remember it all our lives!"

* * *

That must have been a wonderful sight when 50,000 soldiers awaiting transportation to France joined Mme. Schumann-Heink the other night in singing the "Battle Hymn of the Republic" in the great amphitheatre of the Y. M. C. A. at Camp Dix, at Wrightstown, N. J. They say that you could hear that grand chorus a mile away.

It is wonderful, the progress that music is making in the camps, under the

direction of devoted teachers who have given up their regular professional work to go and accept small pay and thus do their bit.

By the bye, that reminds me. I wonder what has become of the great auditorium that was contemplated for Camp Upton, at Yaphank, L. I.? You may recall that General Bell, before he went to Europe, from whence he has returned, had this enterprise in hand. Great meetings were held to raise money for it. General Bell, you recall, said in his address when he spoke before 10,000 people, as did your Editor at the time, that such an auditorium was needed, as the existing ones, particularly the one belonging to the Y. M. C. A., held only a limited number, and on Sunday night only religious exercises were permitted.

* * *

My remarks with regard to a newly-formed Italian organization which claims to have the sponsorship of Gatti-Casazza seem to have stirred up a hornet's nest. Now let me put myself once for all definitely on record. I have the greatest regard, indeed affection, for the Italians, especially for the Italian artists, singers, players, musicians, teachers, whether I have met them here or anywhere else, or in their own homes in Italy, particularly in the South. A more kindly, joyous, simple, hospitable, generous people it is difficult to imagine. But they have one trouble. And that is that they are so easily influenced by some of their compatriots, whose sense of honor, to say the least, is not particularly well developed.

Now I had not the slightest intention, in what I said, to reflect upon the worthy Italians who, no doubt with a good purpose, came together in the rooms that Gatti had very kindly placed at their disposal in the Metropolitan, and with probably no further idea in the matter than that he was showing an act of courtesy to a few of his compatriots who desired to form an association among the Italian artists and musicians.

What I wanted to say was that these

Margaret Wilson Receives Ovation at Camp McClellan

ANNISTON, ALA., May 12.—By far the most enjoyable of any recital in Camp McClellan was the one given by Margaret Wilson, the President's daughter. Just before the entrance of Miss Wilson Robert Lawrence, song leader of the camp, led the several thousand men in "America" and "Maryland." Following the Community "Sing" Miss Wilson made her appearance on the stage with her accompanist and Major-General Charles G. Morton, who introduced the artist. Miss Wilson opened her program with "My Laddie" and Burleigh's "Deep River." She gave as an encore "When the Boys Come Home." The singer received an ovation after "Carry Me Back to Old Virginny" and when she appeared on the stage to bow her acknowledgment, she was presented with a bunch of American Beauties, the gift of officers of the 116th Infantry.

Lenora Sparkes, Max Gegna and Abel Seril Give Red Cross Benefit

A particularly attractive concert was that given by Lenora Sparkes, soprano of the Metropolitan Opera Company; Max Gegna, cellist, and Abel Seril, violinist, with Walter Golde at the piano, on Saturday evening, May 18, at the Brooklyn Academy of Music, for the benefit of the Red Cross. The audience showed its enthusiastic appreciation of the artists, and Miss Sparkes sang "The Star-Spangled Banner" to applause that lasted for several minutes. Mr. Gegna's work was also much enjoyed. Mr. Seril was likewise heartily applauded.

A. T. S.

Hear New Work at Final Concert of Troy Vocal Society

TROY, N. Y., May 16.—The final concert of the Troy Vocal Society was given last night in Music Hall, with Emma Gilbert, contralto, and Hans Kronold, cellist, as assisting artists. The feature of the concert was the first performance of the new song, "The March of Democracy's Men," music by William L. Glover, director of the Emma Willard Music Conservatory. Clarence B. Stewart, tenor, sang the incidental solo, and the applause with which it was greeted compelled a repetition. Two descriptive numbers by von Weinzierl and Burleigh's "Deep River" were the other choral offerings. The eighty singers were directed by Christian A. Stein, Wil-

good Italians, some of whom have sent me a letter of protest, were unconsciously acting as camouflage to certain elements among their compatriots which are not reputable.

For these reasons I would suggest to these gentlemen, if they desire to carry out a project which, no doubt, is wholly worthy, that they should at once disclaim all connection with persons whose activities are, to say the least, open to criticism.

* * *

If you really and sincerely tried to be a fairly decent, respectable Mephisto, and you had been brought up with the old adage ringing in your ears that music has the power to calm and soothe the savage beast, you would realize that it must have been something awful that could have the power to fill the mind of your poor Mephisto with thoughts of murder and sudden death. But you would sympathize with him if you had to sit, as he has, listening to all the various vocal and instrumental entertainments that have been taking place around the Public Library during the various drives for Liberty Bonds, War Stamps, the Red Cross; if you had been patient as a melange of artists, including Farrar, Indians, Bispham, soldiers and sailors, people with megaphones, held forth under your window where you work; if you had remained sane during the trumpetings and tricks of four performing elephants, assisted by a brass band.

But what would you say if you, like your poor, tortured Mephisto, had to listen for four hours a day to Cohan's "Over There, Over There" played on a cornet in the interest of the Salvation Army? But can you wonder when your poor Mephisto found that the offender was a sweet lassie, with soft brown eyes and her pretty cheeks distended that he threw up his hands!

It's wonderful, isn't it, what humanity can stand, especially if she's young and pretty, says

Your
MEPHISTO.

William L. Glover being the accompanist. Miss Gilbert's most appreciated number was the aria from Verdi's "Don Carlos." Mr. Kronold played an obbligate for her song, "Agnus Dei," by Bizet. Mr. Kronold's opening number was his own composition, "Romance," which was followed by Drdla's "Souvenir" and Popper's "Spanish Dance." His last group included the "Meditation" from "Thais" and the "Jocelyn" Berceuse. William A. Parsons was accompanist for the soloists.

W. A. H.

McCormack to End \$100,000 Campaign in Jersey City

JERSEY CITY, N. J., May 19.—Probably the last concert for the big \$100,000 fund which John McCormack is raising for the Red Cross work will take place in Jersey City. The tenor will sing in New York, then in Newark, and on Thursday (Decoration Day), he is to come to Jersey City. This concert will undoubtedly put him "over the top" in this special fund. He comes to Jersey City under the auspices of the College Club. This year the college women are working for war relief and have brought McCormack to Jersey City to give what is expected to be his last concert for this special war fund. It will be held in the armory, and will be given at popular prices.

A. D. F.

Godfrey Fluxe, violinist, founder and director of the newly established Columbus (Ohio) Academy of Music, has been appointed concertmaster of the United States Navy Orchestra at Norfolk, Va.

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Rev. Verlan D. Otis, Pastor of the Wesleyan Methodist Church, at Long Lake, in the Adirondacks, has been inducted into military service and has gone to Camp Seaview, Greenville, S. C. He wishes to rent his cottage for the summer. It contains eight rooms, including living room with open fire place, dining room, servants' bed chamber, and kitchen on first floor. Four good-sized bed chambers and bathroom on second floor. Completely furnished, ice and wood included. The rental place is \$300 for the summer. Address Mrs. Verlan D. Otis, Long Lake, Hamilton County, N. Y.

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How Campanini's "Find," Carolina Lazzari, Finally Attained Her Operatic Goal

This Modern Titian Who Won Her First Instrument with Soap Coupons, Amazed Even the Impresario of the Chicago Company with Her Seven-Hour-a-Day Study Schedule

CAMPANINI'S contralto "find," Carolina Lazzari, one of the starriest of the season's star débutantes, looks like a portrait by Titian. Alas for poetry and pictures in this twentieth century world! She drives her own motor car, and that too fast, sometimes, for the comfort of timid occupants. She ought, one thinks, to be posed in a big carved chair, with peacocks' feathers in the background, and velvet hangings softly shimmering beyond. Instead of which she sits placidly in her plainly furnished metropolitan studio, where she puts in seven hours a day of good, steady work, and she listens to the talk going on about her without, apparently, the slightest desire or intention to hold the center of the stage. But her beauty, her splendid reserve strength, her real attainment will always give it to her. She need not work nor pose for it. Perhaps she feels that; perhaps, with her splendid health of body and mind, she is far past the morbid desire to "hold the spotlight" which mars sometimes the great and infallibly characterizes the little among artists.

At any rate, this young contralto "gives out," as a New Thoughtist might say, all that there is of the kindest, gentlest, most genial. There is no room in her atmosphere for gloom or irritability, as there is no room in her temperament, apparently, for unkindness. She welcomes the visitor with the brightest, "realist" smile, with the softest of pleasant greetings in her pretty voice, which yet is not the Italian voice. It startles one at first, because Miss Lazzari is absolutely, as she admits, the South-Italian type. When one hears her, as at first the writer did, chattering Italian with Giuseppe Sturani, the conductor, one is not prepared to have her gentle words spoken to one with a distinctly American accent.

"That's just what the nuns thought," she said, smiling. "At the Collegio delle Orsolino, where they taught me, they said I was 'very American.' In fact, they weren't sure I wasn't an Indian, because Indians are so dark, they had heard. The Milanese type, you know, is apt to be fair. As a matter of fact, I was born in the State of Massachusetts, of Italian parents. My father was brought up in France."

Her Early Life

The father and mother were naturally extremely musical, but neither one had a voice, nor did either play any instrument. Always, however, the girl loved music. At ten she confided to her mother her wish that the family soap supply might be bought at a certain place where



Carolina Lazzari, Contralto, of the Chicago Grand Opera Association, as "The Goat Herd" in "Dinorah"

they gave out "orders," because, if you got enough of those orders you might become possessed of a little guitar. The mother consented, and the future prima-donna got her guitar. But here was no youthful prodigy, aided by a flattering family. The encomiums of the village people that heard her sing, and the "Do you know, child, that you have a wonderful voice?" of a music-teacher that sat back of her once at a school festival, were all the praise that in those times came her way.

"My father did not wish me to study music at all, if it meant that I should go on the stage," Miss Lazzari says, in her docile fashion. "But the seminary to which I went did not please him, so when it came to a change of schools he suggested that I go to Europe to school. So I did, for three years."

At the Collegio delle Orsolino she studied singing, but only for an hour or two a week, as part of her general education. A teacher from the Verdi Conservatory came in to instruct the girls in piano work, and from this source she received her certificate in piano proficiency. When she came back to New York, however, she had made up her mind to study singing seriously with William S. Brady.

"I never knew what hard work meant until I began studying with him," the contralto admitted. "And I refused engagement after engagement so as not to disturb that study. Now I am so glad I did, because my first instructors hadn't satisfied my thought, and I wanted to work to a quite definite point. They wanted, all of them, to pay attention to only one register, and I felt that the whole object of my working was to get my voice even and smooth throughout."

She knows just what she wants, this gentle, calm girl, and she has the wisdom of those who respect others' wisdom. One feels that her clear outlook will never be blurred by the blindness of conceit.

Before Campanini

After two years and a half of grilling work she sang for Cleofonte Campanini, at noon on a September Friday. At four she signed a three years' contract, and this despite the fact that at that time the maestro could only positively promise her two appearances, all the contralto roles being assigned, so that only the chance of illness or other contingency could give her more. But he would "try to fit her in somewhere," he told her, for her voice was "a wonder." At last he had found a contralto who should some

day sing in "Semiramide," as, long ago, Scalchi had sung it with Patti.

The unexpected openings came, and Miss Lazzari was telegraphed for to sing *Giglietta* in "Isabeau," on the opening night. It was not a part to appeal to a young and beautiful débutante, but Miss Lazzari flung herself into the ten days of work which were all that lay before her in the way of preparation. The critics did the rest. Tired out with work and praise, she wanted to return to New York, but instead, stayed and sang in "Dinorah." Again a comparatively small part gave her the chance to show her fine art, and when it was sung in New York even the glorious triumph of Galli-Curci did not prevent the great audience from acclaiming Miss Lazzari's lovely singing, and forcing her to repeat her aria. It was a wonderful success, but it left nothing but the desire for yet more hard work in the girl's mind. This summer the quiet vacations with the nuns will be replaced by a summer of study with Mr. Brady at her Connecticut summer home, to fit her still more for the sixty or more performances, concert and operatic, which will lie between the end of June this year and the end of next April.

Seven Hours a Day

"I begin my work at about ten," she said, in answer to a question. "Then I keep at it until about five, sometimes six. I'm afraid I don't quite know when to stop working. Even Mr. Campanini, who, you know, is one of the hardest workers alive, patted my shoulder one time, and said, 'Go home, my child, and go to bed. It is time you had some rest.' It was five minutes to twelve one night that we rehearsed, and I wanted him to go over a little phrase again that didn't quite suit me."

"He has been so wonderfully kind," she added. "All of us feel that about him. Before I came, for instance, he told the whole company that here was a young and untried singer, and bespoke their help and courtesy for me in advance. And they certainly all gave it."

"Very American," indeed, is Miss Lazzari, despite her Italian blood. The beauty of Italy appeals to her as to everyone, but the modernness, the quick-moving American way, the comfort for all, rich and poor, still more. She likes the keen, clear, fresh-air life of America, as her lovely skin, her brightness of eye prove. Swimming, tennis, motoring are her joys, she says, and one can well believe it.

Society "doesn't interest" her. "One

talks to people, not because one has anything to say, but because there is someone there who has to be talked to. I should rather be alone, studying, than do that," says the young artist. "Society kills one's individuality, because to succeed socially one must not be 'different.' To be 'different' socially means to be either a 'freak' or a 'lion,' and both are very stupid roles. No, the day isn't long enough for work, but it's quite too long for society, at least the empty kind."

Nor does she like subtleties, of the "problem-play" type. "Tiger-Rose" says more to this vivid, strong personality than "The Doll's House," for all her placidity. For back of that quiet of hers is the intense love of life, action, drama in the big sense.

"Then you love best the heroic roles?" she was asked.

"I love best the one I have to do. I don't allow myself to say, 'I don't like this role because it doesn't give me scope enough, or because I'm an old woman, or because I have to go about swearing vengeance on everybody in sight.' You see, if I took that attitude I'd never sing contralto roles. One can't always be *Dalila* or *Amneris*, and we laughed happily."

"It's funny, you know," she went on. "I studied 'Lohengrin,' 'Aida,' 'Gioconda' and 'Samson,' but I sang 'Dinorah,' 'Isabeau' and 'Le Sauteriot.' For two years and more I worked, and then in ten days I got success. It's odd, isn't it?"

It is odd, thought the scribe, leaving. Apparently one may be a beautiful woman, and not, Shakespeare to the contrary, "make mouths in a glass"; also, one may have the kind of voice that attracts great managers and wins great impresarios, and yet not be self-centered. All things are possible in this amazing world.

CLARE PEELER.

Barrientos Fills Many Engagements Before Sailing for Porto Rico

During the week before sailing for Porto Rico, where she is to sing before going to Chili, Maria Barrientos, the coloratura soprano of the Metropolitan Opera Company, filled many engagements. Appearing in the last performance given by the Metropolitan Opera Company when in Boston, "I Puritani," Mme. Barrientos took the midnight train back to New York in order to make phonograph records. The following night she again went to New England to appear in concert in Worcester, Mass., returning to New York to make records until her sailing. Among the guests who came to bid Mme. Barrientos adieu for the season were Caruso, de Segurrola, Mme. Flora Perini, Baron and Baroness Lopez, Gatti-Casazza, Dr. and Mrs. Sarlabous and De Luca.

Scrantonian Writes Two Patriotic Songs

Thomas George Thorburn of Scranton has composed and published two patriotic songs. They are "America, Blest Land of Freedom," and "God Bless Our Native Land." They are issued for mixed and male voices in octavo editions.

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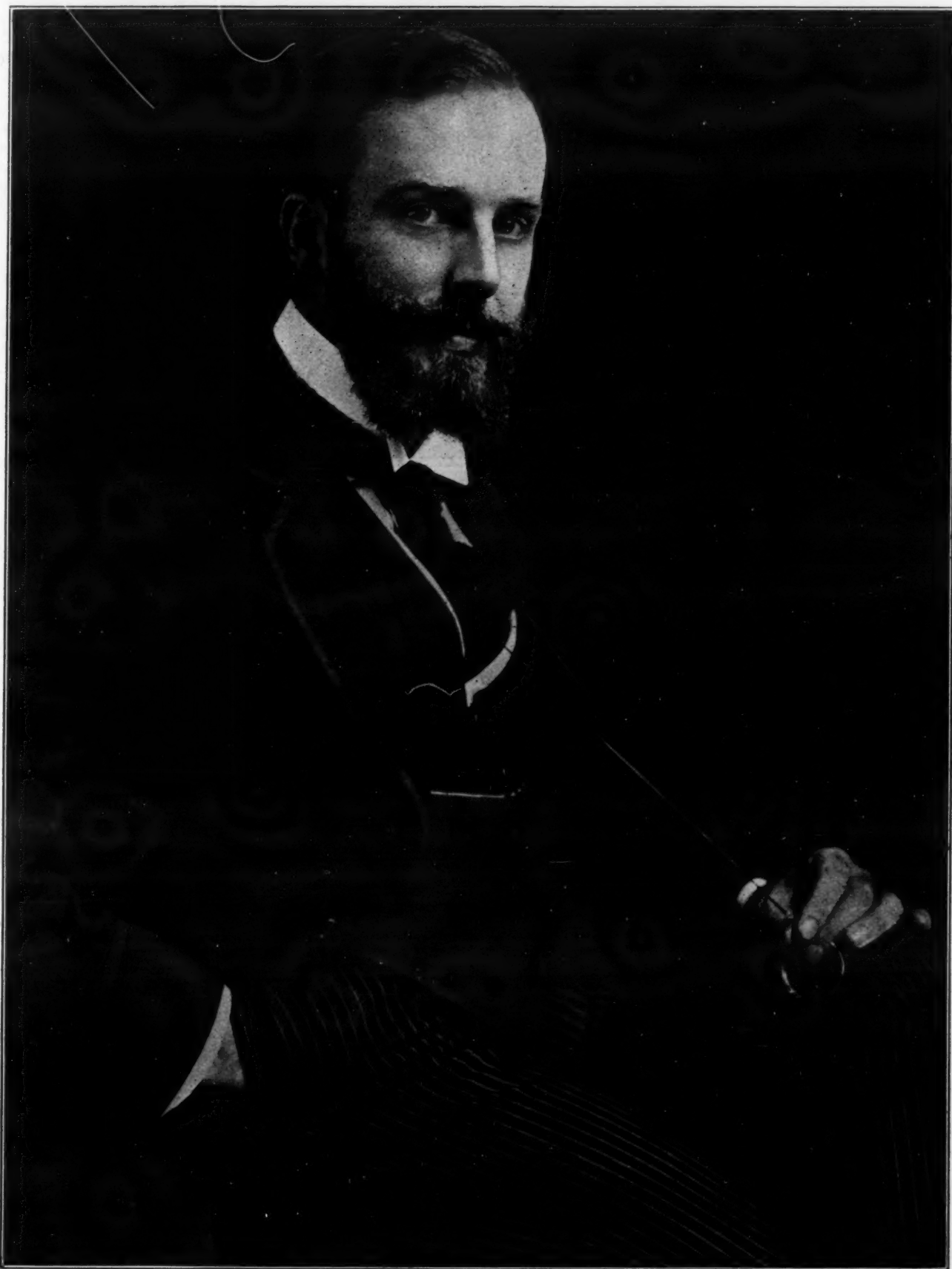


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Marcia Van Dresser Urges Federalized Music

Widely Known Soprano Declares Government Subsidy Will Bring Art to Every Home—Finds American Rather Ashamed of Harboring Finer Feelings

SITTING in her pretty living-room, its "articles of bigotry and virtue" scattered all about, making a charming setting for a beautiful person, it was rather difficult to realize in talking with Marcia Van Dresser that here was a singer who has graced the Metropolitan and the Chicago opera companies, leaving light opera for the "grand" variety, and been a "court singer" in Europe for years. For Miss Van Dresser has nothing of the traditional prima donna about her, except the dignity of presence and an unconscious tendency to slip into attitudes that make a lovely picture of her. Hers is the grace and charm of the woman of the world, accustomed to courts, and perfectly at home in a drawing room. Even when she discusses her profession, she does it in a way which has much of impersonal detachment from the subject, and an extraordinary generosity and appreciation of the work of others in her own field. Sometimes it has seemed to the writer as if the old days of the furious, narrowing, "bill-board" jealousy between artists had passed away with the reign of the showman-manager. Such optimism of thought grows tremendously by intercourse with artists of Miss Van Dresser's type.

"German is less pleasant to sing than English," she remarked, apropos of her months at the Dessau Court Opera. "But they insisted on singing all their operas in their own tongue, something we could do very advantageously, I think. It is rather amusing to hear 'Aida,' for example, sung in German and to realize that we rarely sing it in our language and would not think of doing so, say, at the Metropolitan. We have decided, some of us, that English is an unmusical tongue, and there you are. But personally I don't find it so, and when we cease worshipping the foreign-language fetish, I don't think others will either."

Wants Good "Cheap" Music

We spoke of the penetration of musical culture into the everyday life of the European, and Miss Van Dresser grew emphatic.

"Naturally," she said, "when our operas are kept up by government subsidy and when the best music is considered only just good enough for 'the man in the street,' it will reach our everyday life, too. Think of every little grocer's shop having its *abonnement*, as every little delicatessen shop has there! What does the European of the lower middle-



Miss Van Dresser in Her Own Home

class do after a day's work is over? In nine cases out of ten he goes to hear some of the finest music, well interpreted for him, not for the people who can pay the great prices only. When I came away the cheaper class of entertainments, such as the cinemas, were growing in popularity, and I was very sorry to see it. We have in the past cared too much for that sort of thing here, as you'll realize if you study the subject at all.

"Younger people, for instance, are a little afraid to show their contemporaries a taste for 'highbrow' music. If a boy, loving good music, who plays well on the piano, goes to college and plays for the other boys who come to his rooms, for example, what happens? He comes back very often with a fondness for 'jazz' music and ragtime melodies which has been fostered in him because his 'highbrow' tendencies haven't found any response."

But, "we have our music-lovers and our music patrons here who are as willing and as anxious to foster good music as even he was," Miss Van Dresser declared, when I spoke of the death of Frederick II, the Grand Duke of Anhalt-Dessau, whose love of music had been practically his life.

"The Music Festival in Norfolk, for instance, is a case in point. It practically grows out of the intense enthusiasm and love for music of one man, and it is now a wonderful center of delight to American artists, because it

gives us not only Bach's oratorios and Elgar's compositions and Saint-Saëns's, but the works of MacDowell and Chadwick, Loeffler and Hadley, not to mention others. Their Community Chorus is a splendid thing, and when singers like Lambert Murphy and Mabel Garrison, who represent the best of our American art, interpret American composers as finely as it is done there, we are not after all so startlingly far from the ideal of European musical culture as pessimists would have us think.

"I grew tired, I confess, of perpetually singing the same rôles," Miss Van Dresser said. "The joy of creating a new one was a very real thing, I assure you. Sometimes life was diversified by amusing incidents, such as the soprano's wig getting firmly attached to the tenor's while he sang a passionate love-song, so that his aria would be punctuated with agonized whispers of 'Can't you get this thing disentangled?' from the adored one under her breath."

We stopped to laugh at the picture.

Needs Opéra Comique

"The concert field is growing very fascinating to me," Miss Van Dresser said. "I feel that its opportunities and those of singing with some of the orchestras (such as the Philadelphia Orchestra, for instance, with its wonderful leader) are going to make up to me to a certain extent for not being in the opera field just now. I mean the grand opera field, for I don't mean to re-enter light opera. If we had in this country, as Mr. Kahn had planned before the war, an Opéra Comique company, which could co-operate with and be recruited from the ranks of grand opera, as is done in Paris, that would be indeed delightful. For *opéra comique*, as you know, means an extension of one's activities without in the least lowering one's art standards."

On that point Miss Van Dresser has made her position perfectly clear in the past, as her transition from light to grand opera some years ago showed. It is given to few singers to demonstrate their attitude so concretely, as the writer remarked.

"Yes, I suppose I really must confess myself 'highbrow,' or, at least, to being so rated," the singer laughed. "But really I don't know that my attitude is exceptional. We don't realize yet, perhaps, that America, inarticulately per-

Sees Rich Achievements in Community Events—National Need for Self-Expansion in Highest Forms of Art—Likes the Opéra Comique Idea

haps as compared with other countries, but very certainly, is demanding to express herself through the highest forms of art. There is always place for the lighter forms, of course, as there is always need for it.

"One can't forbid others any form of enjoyment that rightfully appeals to them; art isn't by any means, nor are people, always at high pressure, but if anyone misjudges American culture for those reasons, he's very much mistaken."

Music and the War

"How do you think we are being affected musically by these days of stress?"

"Ever so much more than we even realize. A very clever young man said to me the other evening, while people all around us were talking hopefully of the great impetus the war would give to all the arts, 'It's interesting, hearing all this optimism, but do we realize yet that things are being put back a hundred years?' I may be pessimistic, but that's my view, too. The reconstruction process which we shall go through will be tremendous, and, like most things tremendous, it will be painful. We shall feel the need and the strain of growth, and while we'll unquestionably benefit tremendously in the end, we'll need all our belief in the greatest things to help us through. And still, I don't feel that this fearful struggle, in itself, will bring about all the benefit. That will depend on the individual."

"He that is righteous will be righteous still?" the writer quoted.

"Exactly. And unless we do live up to the inner call that we're all feeling, the after-the-war time will find us going to, let us say, moving pictures for our diversion, instead of going to hear great music for our joy. Not that moving-pictures can have nothing fine or high in them. Did you see Maeterlinck's 'The Blue Bird' in the pictures, for instance? But dear me! I seem to be getting irrepressibly 'highbrow' again!"

It was suggested that possibly if one were so constituted, one could not very well help being "highbrow" and that, after all, there were worse applications; and so the talk with Miss Van Dresser ended. Certainly in no better way could such an hour terminate than with the thought that here was one among artists who meant and means to hold high the lamp of her gifts; not in a fancied superiority, but in a very real and a very fine endeavor.

CLARE PEELER.

Albany Club Ends Its Season

ALBANY, N. Y., May 10.—The Mendelssohn Club's final concert for this season was conducted by Dr. Frank Sill Rogers, assisted by Arthur Alexander, tenor, and Marie Caslova, violinist. A varied and excellently presented program made the concert one of the most interesting ever given by the club.

W. A. H.

Give Charming Joint Recital in Scranton

SCRANTON, PA., May 10.—Josette Dolph Robertson, harpist, gave a splendid program last Thursday night in a concert given by Claude R. Isaacs, the boy soprano. Miss Robertson played several numbers charmingly and Master Isaacs sang delightfully a number of exacting offerings. The Community Chorus, conducted by John T. Watkins, closed its work for the season last Friday night.

H. C. P.

Dora Gibson, the English soprano, who has won success during the past season in this country, will pass the summer here and will give a New York recital on the afternoon of Nov. 20.

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"Rita Fornia repeated her excellent interpretation of the part of the maid Suzuki."

IN CONCERT

Chicago Examiner, Oct. 8.

"Her aria, 'La Mort de Jeanne d'Arc' of Bemberg, was sung with dramatic power and showed Mme. Fornia's voice to be of wide range and smoothness."

Zanesville Daily Recorder.

"Madame Fornia's first number was Massenet's aria Herodiade. Her voice is unusually rich, sweet and expressive and the hearty applause following her number recalled her for an encore."

The Monmouth College Oracle, Oct. 16.

"Her voice is rich and firm in tone quality throughout its entire range and the artist's magnificent power of control afforded wonderful expression to all her numbers."

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MME. BUCKHOUT IN DUAL ROLE OF SOLO ARTIST AND LEADER



Mme. Buckhout, New York Soprano

Mme. Buckhout led her Holy Trinity Choral Club in its fifth concert on Monday evening, May 13, at the church in New York and also appeared as soloist in the program. The chorus sang compositions by Pinsuti, Speaks, Worrell, Bond, Penn, Collins, Garrett, McManus and Loomis effectively. Mme. Buckhout, in excellent voice, sang a group of Homer N. Bartlett songs and a group of R. Huntington Terry, in both cases with the composers at the piano. She was encored, adding Mr. Barlett's patriotic "Old Glory" and songs by Warford and Kriens.

Montgomery Clubs Give Concert to Aid Alabama Troops in France

MONTGOMERY, ALA., May 10.—The Treble Clef and the Arion Clubs gave a joint concert last night for the benefit of the Tobacco Fund for the Alabama soldiers in France. Assisting were the following soloists: Ethel Coit Hughes, soprano; Virginia Bragg Smith, soprano; Eloise Cromwell, contralto; Charlotte Mitchell Smith, contralto; W. A. Senhauser, U. S. A., baritone; James H. Cable, U. S. A., tenor; Mumford and Henry deJarnette, boy soprano and alto; Amelia Pincus, violin, and Alonzo Meek, pianist. The clubs are under the direction of C. Guy Smith. The program was well chosen and admirably performed, and a large sum was realized for the fund. W. P. C.

La Porte (Ind.) Choral Society in Fine Performance of "Elijah"

LA PORTE, IND., May 16.—The La Porte Choral Society gave its last concert of the season Wednesday evening to an appreciative audience at the Baptist Church. In Mendelssohn's "Elijah" the society was ably aided by the soloists, Gustav Holmquist, baritone; John B. Miller, tenor; Florence Jernberg, soprano, and Mabel Huntly, contralto, all of Chicago. Mr. Holmquist again proved himself a notable singer of the rôle of Elijah. His singing of the aria, "It is

enough," was inspiring. The chorus, under the excellent direction of Rev. E. H. Guenther, a local pastor, was at its best, and showed remarkable improvement over the work of last year. Carl Sauter, a local pianist of repute, was an able accompanist. Ruth Mann provided organ accompaniment.

The Society has had a successful season financially as well as artistically. M. F.

ARTISTS FOREGO VACATIONS

Many Pledged to Do Summer Work in Aid of French Musicians

Widely known musicians in America are pledged to deny themselves their summer vacations and to tour the country to raise funds for starving musicians in France. The concerts will be given under the auspices of the American Friends of Musicians in France, of which Walter Damrosch is president.

Among those who have volunteered to sacrifice their vacations for their fellow artists in France are George Harris, Jr., tenor; Ethel Leginska, pianist; Mischa Levitzki, pianist; Carlos Salzedo, harpist; Loraine Wyman, soprano; Rudolph Ganz, pianist; the Flonzaley Quartet; Mr. and Mrs. Francis Rogers; Marcia Van Dresser, soprano; John Powell, pianist, and Tom Dobson, tenor.

Training 20,000 Troops to Sing "Marseillaise" in Paris Streets

TACOMA, WASH., May 10.—To have 20,000 American soldiers of the Ninety-first Division, made up of Western men, march through the streets of Paris singing "La Marseillaise" is the aim for which the gigantic chorus is working at Camp Lewis, Tacoma, under the direction of Robert Lloyd, music supervisor at the cantonment. Red Cross nurses at the base hospital at Camp Lewis also have formed a chorus under direction of Robert Lloyd, camp singing supervisor. A. W. R.

Lee Pattison Joins the Colors

BOSTON, May 17.—Lee Pattison, pianist, recently joined the colors. He is now at Camp Devens, Ayer, Mass., as alto saxophonist in the 303d Infantry Band. Mr. Pattison had practically concluded the busiest season in his career, both in teaching and concert activities when he enlisted. His work with Guy Maier, pianist, now with the American forces abroad, established him in the esteem of the music world.



A LIVING and breathing art has endowed the Knabe with soul and distinctive individuality. Possessing a tone of ethereal beauty—enchanting to the pianist and to the audience—the Knabe expresses the highest inspiration of music.

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CONCERT OPERA ORATORIO

In All the Modern Languages

Some of those who have been and are now with Mr. Hageman are: ALDA, BORI, BRASLAU, CASE, DESTINN, FARRAR, HEMPEL, HOMER, MACBETH, MATZENAUER, MELBA, MASON, RAPPOLD, BONCI, AMATO, BOTTA, HINSHAW, MARTINELLI, MARTIN, RUYSDAEL, SEMBRICH, SCOTTI.

Mr. Hageman will also accept a limited number of pupils for the study of accompanying.

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Hazel Eden's Triumph in the Middle West and Pacific Coast States

What a Number of the Leading Critics Say of Her:

HAZEL EDEN who sang Leonora has a delightful voice, which is well trained and exceedingly flexible. The high notes are clear and the middle register sympathetic. She visualized the part most charmingly and acted with much grace.—*Catherine Pannill Mead, Milwaukee Sentinel.*

HAZEL EDEN sang the rôle of Arline and scored more heavily than any of her associates in the cast, altho Alice May Carley's gypsy queen gave her one golden opportunity in that mellow, plaintive second act solo number, and made her a close second to Miss Eden, whose "Marble Halls" was the real high spot, vocally speaking, of the afternoon.—*H. H. Ryan, Milwaukee Daily News.*

HAZEL EDEN starred as Arline at the matinée. The lady is way out of the popular price class of opera. While her voice is light, the quality is excellent, and she sings so well that her tones carry most effectively. Then, too, she has good style and acts much better than the average Prima Donna.—*Albert C. Wegman, St. Louis Times.*

HAZEL EDEN as Arline carried off individual honors with "I Dreamt I Dwelt in Marble Halls."—*J. Vion Papin, St. Louis Republic.*

The Leonora of HAZEL EDEN was probably the most brilliant feature of the evening.—*F. E. W., Denver Post.*

HAZEL EDEN, well known in Denver, where she was for years one of the most prominent soloists, sang the rôle of Leonora painstakingly and with good effect. Her soprano admittedly flexible and of good quality was heard to better advantage than ever before.—*Mary F. Glover, Denver Times.*

MISS EDEN was a charming as well as convincing Leonora. She has a sweet, well-controlled voice used with dramatic effect, which worked up

to a splendid climax in the prison scene.—*Walter Bodin, San Francisco Bulletin.*

One could scarcely ask for a clearer, more pleasing voice than that of HAZEL EDEN, who scored a splendid success in the rôle of Leonora. She gave the cast a distinction that will be anticipated in the following productions.—*Anna Cora Winchell, San Francisco Chronicle.*

HAZEL EDEN as Leonora was perfectly at home in the florid score and used her sweet voice with facility.—*Florence Lawrence, Los Angeles Examiner.*

The girl Arline was sung by HAZEL EDEN the Leonora of Monday night. She was captivating in the part which seemed excellently to suit her vivacity and charm.—*Jeanne Redman, Los Angeles Times.*

HAZEL EDEN made her Seattle debut singing Leonora. A dramatic soprano, with notes rich, full, and clear and tones perfectly placed, she was always at one with the key and always in the dramatic picture.—*Seattle Times.*

"Gee! I wish she would sing that again." The remark was one heard at the production of the Bohemian Girl at the Metropolitan last night, the occasion being the singing of "I Dreamt I Dwelt in Marble Halls" by HAZEL EDEN. The exclamation, quite audible, of the young girl was accepted at its face value by an audience, which went largely to hear the old melodies once more, melodies that apparently are ever welcome however often repeated.—*Alfred W. Dyer, Seattle Post-Intelligence.*

Combined with a voice of rare brilliancy MISS EDEN possesses a physical beauty and personal magnetism and that rare sense of the stage which is so necessary for a successful operatic career.—*Tacoma (Wash.) Sun.*



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Photo by Bain News Service

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The photographs show the airplane which made the first mail trip to New York (Postmaster Patton receives the bag) and facsimiles of the correspondence which came to "Musical America" on the initial trip

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May 15 1918

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Washington correspondent.

Willard Howe

By special Air-plane Service
Washington, D. C. May 15

Mrs. Newton D. Baker, wife of the Secretary of War, and the National Quartet were heard in a concert for the benefit of the Red Cross, at which solos and ensemble numbers composed an artistic program. Mrs. Baker's numbers were patriotic, consisting of "When the Boys Come Home" (Speaks); "Battle Hymn of the Republic" and "Uncle Sam". The National Quartet is composed of Elizabeth Maxwell, Lillian Chenoweth, W. E. Braithwaite, and Harry M. Forker, with Ethel Garrett Johnston as pianist.

The annual election of officers of the Rubinstein Club resulted as follows: president, Mrs. R. H. Dalglish; vice presidents, Mattie Gibson and Edna Sheehy; secretary, Mrs. Elmer Curry; treasurer, Mrs. Alfred T. Gage; librarian Mrs. Carl Stuhler.

A new band is being organized in the capital City to be known as the Interior Department Band, which has already made public appearance. It is under the direction of Herman H. Rudolph, who has had considerable experience in army bands and who expects to make this a feature of musical events in Washington. It has the hearty approval of Secretary of Interior Franklin K. Lane.

HEAR MRS. NEWTON D. BAKER War Secretary's Wife Aids National Quartet for Red Cross in Capital

By Special Air-Plane Service,
Washington, D. C., May 15.

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FROM Washington to New York in two hundred minutes! That is the scheduled time for a letter to reach its destination after it has been posted in the National Capital with a twenty-four cent stamp affixed to it.

This seemingly impossible feat has been accomplished by the new airplane service established by the Government, and to the readers of MUSICAL AMERICA it has especial significance, for with the development of the new system of mail transportation it will be possible before long to improve materially the up-to-the-minute standard of printing the news of music in the United States.

MUSICAL AMERICA had the honor of

being included among the representative newspapers to whom mail was sent in the initial trip of the new airplane mail service. From its Washington correspondent, Willard Howe, a batch of correspondence was dispatched from the capital to the office of MUSICAL AMERICA on Thursday of last week, breaking all records for this type of transmission.

Of course, all news matters of importance are telegraphed by correspondents to MUSICAL AMERICA, thus insuring the best possible service for its readers. But the average routine correspondence, which is of a somewhat technical nature, must rely upon mails, as experience has shown that telegraph operators have no respect for the finer nuances of the English language that have to do with recording musical data.

RENOWNED ARTISTS HEARD IN ERIE, PA.

Levitzki, Amato, Hempel, Werrenrath, Shattuck and Falk
Give Recitals

ERIE, PA., May 10.—An exceptional opportunity was offered Erie music-lovers during the past month, when a number of artists gave recitals here.

Mischa Levitzki, the brilliant young pianist, gave a program of standard compositions, which were rapturously received by the audience.

Mr. Levitzki's local manager was S.



BLANCHE SLOCUM

is here

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Europe

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Gwendolyn Leo, who also on a later date presented Pasquale Amato, the Metropolitan Opera baritone. The audience particularly enjoyed his arias. Mr. Amato was assisted by Nina Morgana, the young soprano, who made a deep impression with her beautiful voice.

Reinald Werrenrath, the popular American baritone, gave an excellent account of himself in a recent recital. His program included operatic arias and Crist's "Chinese Mother Goose Rhymes." His recital was the fourth concert of the Artists' Course directed by Mrs. Eva McCoy. Harry Spier gave admirable assistance at the piano.

Arthur Shattuck, American pianist, also a feature of the Artists' Course, received a royal welcome on his second appearance in Erie. He scored a success in a notable program.

Frieda Hempel, soprano of the Metropolitan Opera Company, made her initial bow here in the season's closing concert of the Artists' Course at the Park Opera House. Captivated by her voice and art, the audience gave her an enthusiastic welcome and demanded many encores.

Miss Hempel's interpretation of the "Shadow Song" from "Dinorah" was exquisite. After the last number Miss Hempel, in response to the applause, sang "Home, Sweet Home."

Under the auspices of the President's Council of the P. T. A., two recitals by Jules Falk, violinist, assisted by Gertrude Arnold, contralto, and Malvina Ehrlich, pianist, were given recently with success. E. M.

Grand Rapids Hears Works of Local Composer

GRAND RAPIDS, MICH., May 9.—The St. Cecilia Chorus, under Harold Tower, scored in a concert given at the St. Cecilia Auditorium, Tuesday evening. The response to Mr. Tower's baton was excellent. Interest centered in a group of songs by a local composer, Maria Lund, and a local poet, Letta Thomas. Miss Thomas's three little nature poems, "The Daughters of the Apple Tree," "Hushed" and "May-Time," were admirably set by Miss Lund. Zetta Gay Whitson, Chicago violinist, was the assisting artist. She captivated her audience by her fine tone, dramatic style and magnetic personality. Mrs. Joseph Putnam accompanied finely. G. H.

Ann Arbor University Hears Recital by Elizabeth Gutman

ANN ARBOR, MICH., May 13.—Elizabeth Gutman, soprano, who specializes in Jewish folk-songs, appeared in recital in the Auditorium of Barbour Gymnasium at the University of Michigan, on May 12, under the auspices of the University of Michigan Menorah Society. Miss Gutman is making a tour of the universities of the Middle West and will appear at the Universities of Chicago, Cincinnati, Iowa, Michigan, Ohio State and Wisconsin. Her tour is under the general direction of the Intercollegiate Menorah Association. C. A. S.

Daniel Mayer has booked Florence Easton, soprano of the Metropolitan Opera Company, to appear before the Women's Club of Columbus, Ohio, on Oct. 25.

ARTHUR LOESSER

Pianist

(Former Assisting Artist with Maud Powell)



What the critics say:

"Arthur Loesser won hearts with his soli. His first, the Chopin Berceuse, was played with ineffable charm; another Chopin, a Valse, was the second number, and the third, the Rakoczy March of Liszt, was played in a manner that made hearts beat harder and breaths come faster."—San Francisco Bulletin.

Address care of Musical America,

501 Fifth Ave., New York

OSSIP GABRILOWITSCH AS CONDUCTOR

A Few Excerpts to Indicate the Overwhelming Success of His New York Orchestral Series

"Last night he left no doubt whatever that he is one of the great conductors of the day. With a few rehearsals he achieved an ensemble of such surprising excellence that one wondered what he might not do if he had one of our great orchestras under his control regularly. Truth to tell, Gabrilowitsch achieved more agreeable results last night with the immature Haydnish First Symphony of the great master than Toscanini with the colossally Beethovenish Ninth. Superb, virile and dramatic was Gabrilowitsch's reading of Beethoven's 'Egmont Overture.' He made it a real tragedy in tones, stern and inexorable in its opening chords, soothing in the Sarabande movement, and rising to a thrilling climax after the development of the second theme preceding the coda, and in the final fanfare for full orchestra there was real exaltation. It was Beethoven rejuvenated, and the audience was wild with delight."—H. T. Finck in New York Evening Post.

"Dignity of style, vitalized by warmth of sentiment, and keen musical feeling characterizes his interpretations. Those who are familiar with his piano playing need not be informed that intellectual poise is coupled with imagination in his art. It is always a pleasure to hear a Beethoven work directed by a man who gives his attention to orchestral technique, and is not concerned by originality of 'reading.' In the performance of the symphony last evening the salient features were balance and finish. The simplicity of the music was permitted to stand forth in all its exquisite youthfulness."—W. J. Henderson in New York Sun.

"Gabrilowitsch led the symphony with authority, with plastic nuance, more as one man playing on the one hundred assembled instruments. The slow movement was of great beauty. The scherzo was greatly applauded, and at the end there were many recalls."—W. B. Chase in New York Times.

"Any one who could make Beethoven's seldom performed First Symphony sound so beautiful and so full of life as he did is deserving of great credit. As in his piano playing, there is a poetic strain through everything he conducts, but of even greater importance is his ability to direct things so that the climaxes sound big. There was grace and poetry in his direction of the Beethoven work, particularly in the andante movement. In the last section there was power. Again, in the overture to 'Egmont' of the same composer he gave a virile interpretation of the score."—New York Herald.

"Mr. Gabrilowitsch was always a conductor of romantic presence and of care and niceness in his readings. Last night he proved in Carnegie Hall the vigor that springs from his baton's thrust and with what new and vital sparkle he can charge the wine in such bottles as he chooses from the classic shelf. The last movement of the Beethoven Symphony he read and led with a delight which was quickly communicating. He had the grace of summer foliage, with feathery lightness, and yet outlined with sunlit filigree. When he came to the booming solemnities enclosed in the 'Egmont' Overture he succeeded in giving it colors which made it a broad and glowing fresco. Mr. Gabrilowitsch is a conductor who has come with a tall man's stride to the line where he must be considered as one of the close bound few who conduct with extraordinary distinction here today."—New York Evening Sun.

Mr. Gabrilowitsch has accepted the Conductorship of the Detroit Symphony Orchestra. His arrangement is such that he is available for a limited number of piano engagements for the Season 1918-19.

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ECHOES OF MUSIC ABROAD

Busoni Established in Zurich as Prime Favorite of Swiss Public—Paris Opéra Comique Outstrips National Opéra in Popular Patronage—Former Metropolitan Conductor Directs Palermo Season of Opera While on Leave—Frederick Delius Writes a Double Concerto for the Harrison Sisters—Another American Tenor Makes His Appearance on the Italian Stage—Leading English Music Critic Disappointed in Women as Orchestra Players—Why the Phoenix May Be Commended as Inspiration for Composers

FOR three years now Ferruccio Busoni has lent the luster of his individual art to the music life of Zurich. In that stirring Swiss city he has not only given a series of recitals this season, but he also conducted some of the concerts of the Tonhalle Orchestra as one of several guest conductors who appeared before the organization settled down to its regular series of concerts under the direction of its permanent conductor, Volkmar Andrae.

Richard Strauss was also one of the guest conductors engaged, but Zurich liked Busoni better. The Italian pianist has had two operas of his staged at the Municipal Opera House since he settled in Zurich on his return from his last visit to this country.

The music life of Zurich, as of the other cities of Switzerland, has undergone a radical change since the great war broke out. Not only have the local organizations changed in personnel and the audiences absorbed many of the strangers sojourning there temporarily because living conditions in Switzerland have been somewhat better than in their own countries, but there has been a long procession of visiting artists and orchestras, some of them sent in connection with the propaganda system, adopted first by Germany and then by France. The music life of Zurich has acquired a much more cosmopolitan aspect in consequence.

Among the visiting organizations that found the greatest favor this winter was the Société des Concerts du Conservatoire de Paris, which organization Otto H. Kahn has arranged to have visit this country next season. The Paris Society of Wind Instruments was another favorite, as was the Genandhaus Orchestra of Leipzig, conducted by Arthur Nikisch.

Some of the concerts given as features of the German propaganda fell quite flat. The choir of the Berlin Dom, or Cathedral, for instance, did not make the expected success, while Felix Weingarten came with an orchestra that Zurich considered decidedly beneath the standard it had a right to expect.

Our old friend, Moritz Rosenthal, was one of the visiting pianists this year, but *Le Courrier Musical's* Zurich correspondent refers to him as a "prestissimo-digitateur of an obsolete school." "The fiery Eugen d'Albert" was also one of the season's concert-givers. But Busoni was the great favorite among the pianists as well as among the conductors.

Paris Opéra Comique to Go A-Touring

The director of the Paris Opéra Comique is planning an extended tour for his company, even as Albert Carré intends to send the Comédie Française through the French provinces. Director Rouché of the Opéra became infected with the same travel germ, but so many of his orchestra players and singers absolutely refused to leave Paris, because of the loss of pupils it would entail for them, he had to give up the idea.

True to its tradition, the Opéra Comique continues to make a stronger appeal to the opera-loving public than its big sister, the Opéra. On a recent Sunday the Opéra Comique's total receipts for the afternoon and evening performances amounted to nearly 14,000 francs—the relative value of this figure for us is best understood by considering the given number of francs as corresponding in a general way to the same numbers of dollars here.

On another day the smaller house took in 7,120 francs, while the Opéra's box-office receipts were only 3,807 francs on the same evening. A few days later "Samson et Dalila" drew but 1,500 francs to the Opéra. Little wonder that Director Rouché began to plan closing up the house early this month!

Bavagnoli Popular in Palermo

Since being called to the colors of his native Italy, and thus prevented from returning to the Metropolitan for the past season, Conductor Gaetano Bavagnoli has had almost as much time free for the

pursuit of his profession as he has had to spend in training-camps.

Granted leave to spend the spring season in Palermo, at the Massimo there, he won a noteworthy series of personal successes with the public of the Sicilian city, which had known him before his short sojourn at the Metropolitan, and now found him an artist of broader vision and riper equipment for his experiences here. Especially did he arouse the enthusiasm of his Palermo public with his reading of Verdi's "Otello." Other works

the composer about the title he has chosen, and the 'remoteness' of it helps the piece into notoriety."

Delius Writes a Double Concerto

Double concertos for any two instruments whatever are so few in number that any addition to the meager list of them in the existent literature of music must arouse at least passing interest. Frederick Delius, the English composer, who once played the rôle of a farmer in



Ruggiero Leoncavallo and His Wife. This New Photograph of the Composer of "I Pagliacci" Has Just Been Received in This Country. It Was Taken Near Milan

he conducted were "Manon," "Puritani," "Cavalleria Rusticana," "Pagliacci" and Mascagni's "Lodoletta."

The Phoenix as Composer's Inspiration

"Oh, for the days, the dear old days, when music was a real, unadulterated delight!" wails Francesco Berger in the *Monthly Musical Record*. "When it was sensuous, sensible, self-contained; when it existed, *per se*, without bewildering explanatory twaddle, without symbolical labels or high sounding titles. One could then listen without being required to cudgel one's brains for inner meanings, and suffering agonies in attempting to discover what it was all about."

"To-day, if music is ugly or insipid we are told it is so intentionally, because it truthfully represents something ugly or insipid, and the more far-fetched the topic and the more startling the title, the better it answers the composer's purpose. The morning bath of a phoenix is a very good catch title. It arrests attention and arouses interest which, perhaps, the music alone might not do. And if some dense people fancy there is as much of the goose in it as of the other bird, and as little of the morning bath as of the midnight sun, that proves how extremely dense they are. No one is really familiar with the morning habits of a phoenix, so no one is in the position to argue with

Florida for the space of two years, has written a new double concerto for violin and cello for those gifted sisters, May and Beatrice Harrison.

It was planned that the first performance should be given in America, but as the artist sisters deemed it best to postpone their joint tour here, London may yet pass first judgment on the new work. Beatrice Harrison, of course, is known here, but her violin-playing sister, with whom she has made many joint appearances in Europe, has her American début still before her.

Delius has been composing prolifically at his home in the north of France during the troublous war times. A violin concerto and a ballade for orchestra are among his more recent works.

A Warning to Fiddlers

There is an extraordinary tombstone at Castle Caldwell, put up some years ago to the memory of a fiddler who fell off a barge when under the influence of drink, according to *London Musical News*. It is in the form of a fiddle, bow-shaped, and inscribed with the following appropriate lines:

"Beware, ye fiddlers, of ye fiddler's fate,
Nor tempt ye lest ye repent too late;
You ever have been deemed to water
joys,

Then shun ye lake till it with whiskey flows,
On firm land only exercise your skill,
There you may play and safely drink y'r fill."

Another American Tenor in Opera

From Palermo reports have gone forth of the successes won on the stage of the Massimo in that Sicilian city by a tenor named Tommaso Burke, a name which, stripped of its Italian trappings down to plain Thomas Burke, sounds somewhat familiar to our ears as that of a young American tenor.

It seems that Tammaso, erstwhile Thomas, Burke has been distinguishing himself as both the Duke in "Rigoletto" and Turiddu in "Cavalleria Rusticana." The reviews quoted in the Italian paper to hand bubble over with superlatives. This tenor evidently has dramatic talent as well as a voice.

Sad Tale of a Musician and a Sausage

A harrowing story of a practical joke comes from Berlin, on the authority of the *Chemnitz Volksblatt*.

It seems that the director of the orchestra in a certain well-known Berlin café recently celebrated his professional jubilee, in honor whereof he was presented by one of the patrons with a monster sausage, the proportions of which moved the musician to emotion—and no wonder, either, considering the scarcity of food in Germany now. No doubt visions of a satisfactory meal flitted through his brain, but once again was justified the truth of that adage that there's many a slip 'twixt the cup and the lip, for an official promptly appeared and confiscated the sausage.

Next day the orchestra leader waited on the police to lodge a complaint, but to his dismay he was informed that they knew nothing about the matter. On his return home he found a letter which cleared up the mystery. The whole affair was a hoax, the sausage being a sham one, stuffed with sawdust in place of the succulent morsels for which the poor musician's mouth was watering.

On commiserating with the poor victim of the joke the *London Musical News* expresses its opinion that "to dangle a corpulent sausage in front of a poor musician whose weight has probably diminished in a sensible degree during the last three years, and then to dash his hopes rudely to the ground, is an idea not devoid of humor, but it is the kind of humor which is not exactly pleasing, however much it may appeal to the German mind."

Women Players Disappointed Newman

Ernest Newman, perhaps the most brilliant of present-day music critics in England, confesses in the *Birmingham Post* that he is disappointed with the way women players in the English orchestras have borne their part. He finds that in the third act of an opera, for instance, when more power and vitality are required, less is forthcoming. Moreover, he complains that women have fallen short with the wind instruments, where it is most keenly felt.

England Loves Distinguished Baritone

It is just a year or so since David Ffrangcon-Davies, the Welsh baritone, announced his impending return to the concert stage after his long absence from it forced upon him by illness. But this admirable oratorio artist was not destined to resume his professional work, and now comes the word of his sudden death on the 13th of last month.

Ffrangcon-Davies made many friends on this side of the Atlantic for his fine and dignified art as an oratorio singer when he appeared here some fifteen years ago or more. A book he published a little later, bearing the title "The Singing of the Future," caused a good deal of discussion and brought down upon the author's head the wrathful condemnation of the ultra-conservative element.

The little wordless play, "Monica's Blue Boy," for which Sir Frederic Cowen wrote the music and Sir Arthur Pinero provided the scenario, is being used in London as a curtain-raiser to "Belinda," which Ethel Barrymore has imported. Sir Frederic Cowen's music is said to be charming. J. L. H.

Paulist Choristers Heartily Greeted in San Antonio, Tex.

SAN ANTONIO, TEX., May 14.—The recent visit of the noted Paulist Choristers aroused great interest, large audiences greeting the organization at its three appearances at Beethoven Hall. The ensemble work was remarkably effective. The solos by Messrs. Dunbar, Hallisey, Hallet Dolan and Richard Finn were particularly pleasing.

DISTINGUISHED SOLOISTS HELP MAKE OBERLIN'S FESTIVAL MEMORABLE

Annual May Event Passes Off Brilliantly, with Wakefield, Althouse, Ferguson, Northrup and Chicago Symphony Forces — Chorus Wins Glory in "Samson" and "Elijah"—Stock Plays Work by Director of Musical Union

OBERLIN, Ohio, May 15.—The Oberlin Musical Union opened its annual May Festival on last Monday evening, with a brilliant performance of Saint-Saëns's "Samson and Delilah." It was the 182nd concert of this organization, which has for so many years been famous throughout the Middle West.

As has been the custom for several years, the Chicago Symphony Orchestra furnished the accompaniment and gave a concert.

The difficulties in keeping up the tenor and bass section of the chorus in Oberlin this year have been great. Each week several of the college men have dropped out, having either enlisted or been drafted; but the men from the faculty and town came to the rescue, with the result that the choral work of the Union was fully equal to that of past years.

The soloists for "Samson and Delilah" were Paul Althouse and Henriette Wakefield, in the title rôles, and Bernard Ferguson as the *High Priest*. Theo Karle was to have sung the tenor rôle, but last week he was drafted. The management of the Union was fortunate in securing the services of Mr. Althouse. His singing of the rôle of *Samson* was something long to be remembered. With a dramatic interpretation of great vividness, Mr. Althouse thrilled the audience. A worthy companion to the *Samson* was the portrayal of the rôle of *Delilah* by Miss Wakefield. She possesses a voice of extraordinary beauty with wide range. The second act was the climax of the whole festival, not only on account of the stirring singing of Miss Wakefield and Mr. Althouse, but also because of the superb accompaniment

which the Chicago Symphony Orchestra furnished. The chorus work, especially in the last act, was given with an appreciation of rhythm and attack that reflected great credit on their training.

The Symphony Concert

The concert by the Chicago Symphony on Tuesday afternoon revealed the orchestra at their best. The program consisted of the Tchaikovsky Symphony No. 4; MacDowell's Suite in A Minor; "Clouds" and "Festival," by Debussy; and the Dukas "L'Apprenti Sorcier." As an extra number Mr. Stock played the second movement from the Suite in

MESSIAH FINELY GIVEN AT ENID (OKLA.) FESTIVAL

Choral Society Wins Honors in Fifth Annual Event—Sterling Soloists Aid in Programs

ENID, OKLA., May 6.—The fifth annual music festival, which just transpired, was made notable by a performance of Handel's "Messiah," in every way worthy of the progressive spirit and musical interest of this city. The Enid Choral Society's hundred members had worked for a year on the greatest of Handel's compositions, under the management of J. M. Pieratt and the efficient direction of Charles M. Bliss, and the result amply rewarded their efforts.

The soloists, Reed Miller, tenor; Myrtle Thornburgh, soprano; Nevada Van der Veer, contralto, and Frederick Wheeler, bass, gave an excellent account of themselves, both in their oratorio work and in the concert on May 2. The Phillips Symphony Orchestra also rendered excellent aid in making the festival more than a mere local success.

C by Dr. George W. Andrews, the director of the Oberlin Musical Union. All of the numbers were heartily received by the large audience, and the applause for Dr. Andrews' number was especially great.

At the last concert of the festival, given on Tuesday evening, "Elijah" was performed with Bernard Ferguson in the title rôle. Grace Northrup took the soprano part and Miss Wakefield and Mr. Althouse the other solo parts. A second quartet of local soloists assisted them. Mr. Ferguson's singing, though wandering from the key at times, was acceptable. Miss Northrup gave a fine interpretation of "Hear Ye, Israel," and Miss Wakefield a lovely reading of "O rest in the Lord." Mr. Althouse repeated his success of the previous evening, and demonstrated that he is as much at home in oratorio as in opera.

The credit of the success of the concerts is due chiefly to Dr. George Whitfield Andrews, who through tireless rehearsing, and through a splendid command over the orchestra and choral forces, made the concerts so highly enjoyable.

FREDERICK B. STIVEN.

At the Sunday afternoon concert, which made a fitting termination for the week's musical events, the Choral Society was assisted by the Phillips Symphony Orchestra and by Samuel G. Hart, Ellen Carrier Hart and Claud Newcomb. The Historic Pageant was capably directed by Bess Bradley of Enid.

George Roberts Returns from a Tour of Western New York

George Roberts, pianist, returned last week to New York for a few days, after completing a tour of western New York State the second week of May with Mary Carson, soprano, and Emory Randolph, tenor. While on the tour they appeared for the soldiers at Fort Ontario, Oswego, N. Y. Mr. Roberts's recent activities include appearances at Fort Tilden, Rockaway Park, with May Marshall Cobb, soprano, and Henry Parsons, tenor, and at Camp Merritt with the same artists. On May 25 he gives a concert at Camp Alfred Vaile, Little Silver, N. J., with Olga Bergstrom, soprano, and Emory Randolph, tenor, and on May 21 he was accompanist for Umberto Sorrentino in Lewiston, Me.

BARNHART PREPARING TO LEAVE FOR FRANCE

Wilmington, Del., Plans Great "Sing" as Farewell Tribute to Noted Community Chorus Leader

WILMINGTON, DEL., May 11.—An announcement that Harry Barnhart of New York, who has been conducting the Community Chorus here with much success, has received word to prepare to go to France has been received with mingled feelings of pleasure and sorrow—pleasure at his advancement and assignment and sorrow at his enforced departure before the end of his scheduled stay here.

It was expected that Mr. Barnhart would be able to continue his leadership of the chorus until June 18, and active preparations have been under way for an outdoor "sing" just prior to that date, which was to be in the nature of a farewell tribute to him and a general introduction of the chorus to the city at large. The outdoor "sing" now probably will be held about June 1.

Location for the "sing" has not as yet been definitely decided, but it is probable it will be either in Rockford Park or at Washington Heights. Fully 25,000 are expected to participate, in addition to the thousand-odd voices which now comprise the chorus itself.

In organizing the chorus Mr. Barnhart has thoroughly listed its members and their range. Attendance is checked up weekly. He also has discouraged attendance of children too young to read music, and in this latter connection it is likely a Junior Community Chorus will be formed to embrace juveniles who have not as yet learned the scale.

T. C. H.

Raymond Wilson's Art Admired in Binghamton, N. Y.

BINGHAMTON, N. Y., May 5.—Raymond Wilson recently gave an artistic piano recital before the Monday Afternoon Club. He disclosed a remarkable technic, highly trained memory and unaffected manner. Many recalls brought response of two encores and a repetition of the Schumann "Davidsbündler, No. 12."

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A Note of Appreciation

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My dear Miss Nevin:

Thank you once again for the charming afternoon you gave the club yesterday.

Your program and your lovely voice just fitted the spring of the year and satisfied us as few other things could at this particular time. We are so grateful to you!

With deep appreciation and a hope that we soon meet again.

Yours with many thanks,

HARRIET CHALMERS FORD,
(President).



Photo by Campbell Studio.

NEW YORK WORLD, DEC. 4, 1917:—

Olive Nevin gave a recital at the Princess Theater. Her voice is fresh and her enunciation excellent, and there was something about her performance that was invigorating. She could be heard often with pleasure.

CHICAGO EXAMINER, FEB. 5, 1918:—

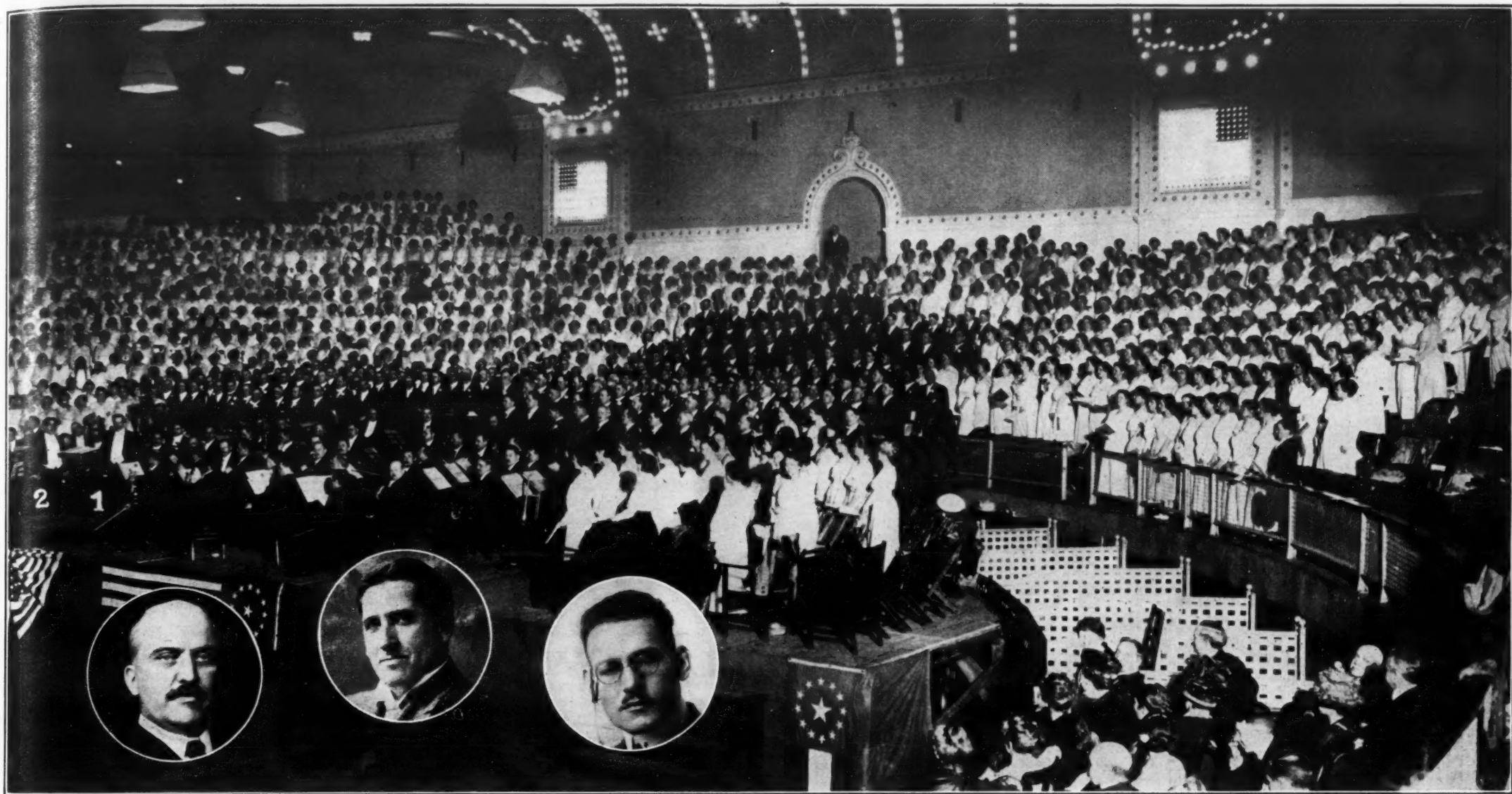
Miss Nevin gave one of the most intelligently interpreted song recitals Chicago has heard this season. Her unaffected manner and her evident sincerity at once commended her to her audience. She sang with skill, feeling, splendid diction and an unusual display of intelligence a program of extremely good songs.

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Kansas City's First Community Song Festival Inspiring



Scene at Kansas City Community Festival of Song. One-half of the Kansas City Community Chorus. No. 1—Frederick Stock, Conductor of the Chicago Symphony Orchestra, Which Participated; No. 2—John R. Jones, Conductor of the Community Chorus. The Insets Show, on Left: Col. Fred Fleming, President of the Kansas City Community Chorus; in Center: John R. Jones, Director of the Community Chorus; on Right: Richard Canterbury, the Chorus Accompanist

KANSAS CITY, MO., May 8.—At the time that community singing became so popular throughout the country, Kansas City was fortunate in having John R. Jones, a Welsh musician, come to make his home here. He came to Kansas City from Spokane to assume the directorship of a large chorus at the First Christian Church, this church being a social center in the downtown district. So great was Mr. Jones's success in handling people and in making them realize the pleasure in self-expression through the means of song that it was not long until some of the prominent business men decided to give him the necessary financial backing and enable him to launch a Community Chorus of which we might justly be proud.

Col. Fred Fleming, who has always been active in promoting anything of a cultural nature, took the lead. As president of the organization he not only interested the business men but gave to Mr. Jones sufficient equipment to get the

available material lined up in a methodical way. Over 700 people attended the first "sing." Soon an orchestra was formed. In most cases the players as well as the singers were amateurs. Mr. Jones understood perfectly the "temper" of his people, thus assuring success from the first. Each week the chorus met and enthusiasm grew. A big "sing" was given in Convention Hall when the chorus of 1000 was augmented by 5000 auditors, who soon joined in singing the old tunes they knew and loved.

Last autumn the National Convention of the Christian Church met in Kansas City. The Community Chorus not only led this great religious body in singing, but also gave a great missionary pageant. During the winter several more assemblies were held at Convention Hall, and each time the audience was larger and the artistic result greater; Kansas City was beginning to like to "sing herself," as well as any city in the country.

Stock Orchestra Participates

In order to inaugurate and maintain an annual Festival of Song for the people it was decided by the directors of the Community Chorus to bring to Kansas City the Chicago Orchestra for concerts on April 30 and May 1. Last week, then, the orchestra, under Frederick Stock, came to Kansas City for the first time in fifteen years. Mr. and Mrs. Walter Fritschy managed the concerts in their usual efficient way. The festival was held at Convention Hall. The audience exhibited the greatest interest in the orchestra and applauded every number in such a way that the organization could not doubt the welcome.

Reinold Werrenrath was the only vocal artist of the festival, but he was a host in himself; no artist that visits Kansas City is a greater favorite. On this occasion he sang the solo part in Grieg's "Landsighting," which the Men's Chorus gave in a spirited manner. He also sang the Prologue from "Pagliacci" and Chadwick's "Young Lochinvar." The chorus

sang four songs at the opening concert—"The Vikings," by Coleridge-Taylor; "The Heavens Are Telling," "Soldiers' Chorus" from "Faust," and "Sweet and Low." This last number, sung a *capella*, had to be repeated. The ensemble of 1300 singers sang with fine shading and balance as well as on the pitch. In the singing of Gounod's "By Babylon's Wave" the work was such as to elicit the heartiest congratulations from Conductor Stock.

Among the organized vocal clubs which added much to the success of the concerts were the Kansas City Opera Chorus, headed by the directors, Mr. and Mrs. Ottley Cranston; the Schubert Club,

under Clarence Sears; Evening Choral Club, directed by Ruth Standish Cady; Kansas City Music Club; two glee clubs from the high schools, and large choruses from different churches. This demonstrates how many persons were concerned and how general the interest was. The spirit of the whole affair was truly that which the word "community" implies.

The community "sings" will necessarily be discontinued for a time, as Mr. Jones is leaving for France shortly to answer the call for musicians to serve the soldiers. On his return to America Kansas City hopes to resume the splendid work. S. E. B.

ALICE GENTLE TAKES HER NATIVE SEATTLE BY STORM

Metropolitan Artist Triumphs in Home City as Soloist with Local Philharmonic Orchestra

SEATTLE, WASH., May 13. — On Wednesday, May 3, Alice Gentle, the mezzo-soprano, a former Seattle girl, was presented at the Metropolitan Theater at the last concert of the season of the Seattle Philharmonic Orchestra. Miss Gentle approached her audience with a grace and sincerity of purpose which instantly made them take her to their hearts. They heard a new Alice Gentle, a singer whose art has grown immeasurably since they last heard her.

In the aria, "O Mio Fernando" (from "La Favorita"), Miss Gentle won instant favor, maintaining her supremacy until the last echo had died away, and the hearers had acclaimed her for their own. They called not in vain for her reappearance, and got what they wanted, the demonstration they had hoped for, her rôle of *Carmen*. So delighted were they

with her "Habañera" that she had to repeat it. A group of songs with piano gave Miss Gentle the opportunity to emphasize her versatility, and as she sang one after another, including the "Eili Eili" (Schindler), "White Nights," dedicated to Miss Gentle; "Kitayanka," "Le Manoir de Rosemonde" and "Bretonnes," she disclosed perfection of tone and pitch and a warm human quality which made the home folk feel that, after all, she was really their Alice, and that they had only loaned her to the rest of the world. Repeated encores and the very beautiful singing of "The Battle Hymn of the Republic," the audience joining in the chorus, completed one of the most satisfactory artist recitals of the season. A. M. G.

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WHAT ABOUT THE ADULT?

The Problem of Making a Nation Musical Cannot Be Solved by Exclusive Attention to the Needs of Public School Children—The Danger of Establishing Music Study as an Irksome Factor of Academic Life

By DR. O. P. JACOB

WITH commendable zeal we of the United States are striving not only to perfect the musical conditions of our country, but even, possibly, to surpass the standard of the most musical among European countries. We spare no pains, no energy nor money to accomplish this end and, on the whole, go about our task in a very systematic and circumspect manner.

Just as the Church, through its qualified representatives, with here and there a more or less unqualified deputy, strives conscientiously to drag the unknowing out of the quagmire of besottedness, so the musical movement intensely seeks to switch as many as possible away from the frightfulness of Jazz-bands, rag-time incantations and all the musical hideousness of cabarets (having nothing whatever in common with the original *Cabaret* of the French *Bohème*) and to instill into our people a predilection—or shall we say, a greater predilection—for the higher, the nobler, the more artistic and esthetic form of music.

Just as the Church assiduously endeavors to impress the higher ideals of the hereafter, the beauty of virtue and Christian kindness on as many individuals as possible, so those musical authorities who have undertaken the task of improving musical conditions are indefatigably at work to gain new disciples from among the musical illiterate and to insure the increased cultivation of the higher and more exalted form of music. To do this efficiently they have hit upon several methods, paramount among which is the elaborate musical instruction of school children. If one talks with the leaders of this movement, one gains the impression that in this musical training of school children is expected to lie America's musical future. To prevent any future disillusionment, however, it may be opportune again to draw a simile with the Church. Whenever and wherever the Church, however great may be its following, fails to attract, to gather to its fold the criminal class, prostitution or the thousand and one forms of vice populating a city's slums, it simply waives its paramount object. For these are the factors subconsciously in need of and to be benefited by the blessings of the Church. The ecclesiastic allegiance of the majority of the others is but in the nature of a custom, for one day in the week, if not formed for the sake of having a divergence at least once a week from a fairly hum-drum existence, and to be more or less forgotten for the remaining six days. So, while a thorough musical instruction of children at school is a very estimable, desirable and highly significant means of insuring the musical enlightenment of our country's community, its importance for creating a predilection among the people for good music, that is to say, for high-class, legitimate music, must not be overestimated. For unless the adult contingent is directly aroused to the point of demanding such music in preference to musical aberrations and monstrosities all too frequently favored, the musical propaganda's object remains but half accomplished. It must not be forgotten that music included in the educational curriculum, while on the one hand becoming just as important as reading, writing, arithmetic, geography, drawing and history, on the other hand, just as these branches, is likely to be readily ignored or forgotten after the school course, as one of the irksome branches of study with which the student or school child thinks he has been fed up quite sufficiently. It is only when the adults also manifest an interest in these subjects, or when they become essential to a future vocation or profession, that the school graduate will be stimulated to a continuance of his or her study. Just as the Church, failing to reach vice by its doctrines, misses one of its pre-eminent objects, so a movement for the musical development of a people that does not

directly include the adult element, possibly having its tastes already contaminated by bad, or what is commonly termed cheap music, accomplishes its object but in part.

And how are such elements and others to be attracted to the better, higher form of music?

Simply and alone through the medium of the more relative form of music, grand opera, with its attraction for the eye as well as the ear, and therefore appealing both to the musical illiterate and literate.

Florence McMillan Playing at Camps

Florence McMillan, pianist, has filled during the past month a number of

engagements with widely known singers, including Claudia Muzio, soprano, on May 5 at Cooper Union, New York; Louise Homer, daughter of Mme. Louise Homer, at Philadelphia, Brooklyn and Westover, School, Conn.; Mabel Preston Hall of the Chicago Opera Company, in New York, and Mary Hissem de Moss, contralto, at Camps Upton and Dix. Miss McMillan is giving a series of concerts at Camp Dix with Miss Homer, Mildred Dilling, harpist; Marie Romaet and Vera Fonoroff. Miss McMillan will be at the piano for Mme. Homer's recitals in Danbury and Hartford.

Brooklyn Society Offers Original Works at Season's Final Concert

The Tonkuenstler Society of Brooklyn closed its season with an enjoyable concert given at Memorial Hall on Tuesday evening, May 7. The program opened with Saint-Saëns's *Caprice Arabe*, Op. 96, and Martucci's *Fantasia in D Minor*, Op. 32, played on two pianos by Walter Hahn and Alexander Rihm. Of popular interest were two groups of songs in manuscript by Alexander Rihm, sung by Lorena Zeller. Miss Zeller's mezzo-soprano voice showed clarity and warmth. Among Mr. Rihm's compositions were: "Thou and I," "The Rose," "Deep in the

Night," "Wood-Song," "To One Away," "Pack Clouds Away," "Her Lullaby," and "Joy." Mr. Rihm accompanied Miss Zeller at the piano. Two movements from Alexander Winkler's *Sonata* for piano and viola were given ably by Mrs. August Roebbelen, piano, and Lucie Neidhardt, viola. Olga Boris, a young Russian pianiste, substituted for the Elsa Fischer Quartet, playing Weber's "Concert Piece," with Mr. Rihm giving the orchestral accompaniment on a second piano. The number was interpreted with facility of technique and brilliance.

A. T. S.

Fitchburg Glee Club Donates Proceeds of Concert to Red Cross

FITCHBURG, MASS., May 10.—The Holy Cross College Glee Club and Orchestra gave a concert here last evening. The entire proceeds will be given to the carnival fund of Fitchburg Chapter of the Red Cross. Five hundred members and friends of Fitchburg Council, K. of C., under whose auspices the concert was given, were present. The program was a varied one, including vocal and instrumental numbers. The orchestra and glee club went from here to Camp Devens, where they entertained the soldiers at the K. of C. Auditorium the following evening.

L. S. F.

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AVERY, STANLEY R.		
Song of the Timber Trail.....	Low, \$0.60	
BEHREND, A. H.		
Bon jour, ma belle!.....	High, Medium, Low .60	
BURLEIGH, CECIL		
I Heard the Trailing Garments of the Night,		
High, Low .50		
BUZZI-PECCIA, A.		
Under the Greenwood Tree, High, Medium, Low .60		
When I Go Alone.....	High, Medium .60	
CLASS, F. MORRIS		
The Unremembered.....	High, Medium .60	
COLERIDGE-TAYLOR, S.		
Viking Song.....	Baritone, Bass .60	
CRIST, BAINBRIDGE		
The Auld Scotch Sangs.....	High, Medium .60	
DENSMORE, JOHN H.		
Roadways.....	Medium, Low .60	
Speak to Me.....	High, Low .40	
DOUTY, NICHOLAS		
Song of Joy.....	High, Medium .60	
FERRARI, GUSTAVE		
Arab Love Song.....	High, Medium .60	
FISHER, WILLIAM ARMS		
I Heard a Cry. Op. 18, No. 1, High, Medium, Low .40		
Swing Low. Op. 17, No. 2.....	Medium, Low .60	
FISKE, DWIGHT		
The Bird. Op. 2.....	High, Low .40	
FLORIDIA, PIETRO		
The Nun. Op. 35, No. 2.....	High, Low .60	
FORSYTH, CECIL		
From the Hills of Dream.....	Medium, Low .50	
Oh, Red Is the English Rose, High, Medium, Low .50		
FOSTER, FAY		
Sing a Song of Roses.....	High, Medium, Low .60	
GABRILOWITSCH, OSSIP		
Good-bye.....	High, Medium .50	
HUERTER, CHARLES		
A Gift.....	High, Medium, Low Medium .40	
Pirate Dreams.....	High, Medium, Low .50	
HUHN, BRUNO		
My Boy.....	High, Medium High, Medium \$0.60	
JOHNSON, J. ROSAMOND		
Walk Together, Children.....	High, Medium .60	
KERNOCHAN, MARSHALL		
Summer Dawn.....	High, Low .75	
KRAMER, A. WALTER		
Dark and Wondrous Night. Op. 44, No. 2,		
High, Medium, Low .40		
Tears. Op. 44, No. 3.....	High, Medium, Low .40	
LESTER, WILLIAM		
I'll Love You, Love, When Roses Blow,		
High, Medium .60		
MANNEY, C. FONTEYN		
Consecration.....	High, Medium, Low .40	
Love Will Live.....	High, Medium .60	
NEVIN, GEORGE B.		
When the Flag Goes By.....	Medium .50	
PASTERNAK, JOSEF A.		
Madrigal.....	High, Low .50	
PROTHEROE, DANIEL		
What Is There Hid in the Heart of a Rose?		
Medium, Low .40		
ROGERS, JAMES H.		
Swing Low, Sweet Chariot.....	Medium, Low .50	
War.....	Medium, Low .50	
RYBNER, DAGMAR DE C.		
Do You Recall? (Te souvient-il)...	High, Low .40	
Slav Cradle Song.....	Medium, Low .50	
SALTER, MARY TURNER		
May Time.....	High, Medium .50	
To the West Wind.....	High, Medium .60	
SHARP, EARL CRANSTON		
Japanese Death Song.....	High, Medium .40	
Possession.....	High, Low .50	
SPALDING, ALBERT		
Come Hither, Lyttel Childe.....	High, Low .60	
On Her Dancing.....	High, Low .60	
TREHARNE, BRYCESON		
A Song of France.....	High, Low .75	
Remember Me When I Am Gone Away,		
High, Medium .60		
WATTS, WINTTER		
Wood Song.....	High, Medium .40	
WOOD, MARY KNIGHT		
Exultation.....	High, Medium .50	

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How the Community Music Idea Spread Over Bloomington, Ill.

Mabelle Glenn, City's Music Supervisor, Tells of Inception and Growth of Movement—Began "Sings" Through Parent-Teacher Clubs in Schools—An Orchestra That Started with One Violin—Factory and Railroad Employees' Response—Spurring School Students On—The Financial End

By MABELLE GLENN

Supervisor of Music in Bloomington, Ill.

[The following is a paper by Mabelle Glenn, read before the recent National Conference of Music Supervisors at Evansville, Ind.]

THE city of Bloomington, Illinois, where my lot has been cast for six years, has often been called a musical city. We boast of an Amateur Musical Club, now twenty-five years old, through whose efforts many prominent artists have been brought to Bloomington. This Amateur Musical Club of 500 members is made up, for the most part, of people who can afford to go to Chicago to hear good music when they wish, and the question that has been eternally bobbing up in my mind is, What of the other 34,000? There was plenty of chance to hear good music; however, the price was not within reach of people who most needed it. Bloomington had no choral society, very few chorus choirs, and no municipal orchestra. In fact, there seemed to be no place in the scheme of things for the development of people who might desire to enrich their lives by giving expression to their emotions through music. But there was no organization to encourage the general participation in music for the sheer joy of the doing, and it was to fill this lack that



A "Sing" in a Shop of the Chicago & Alton Railroad, Bloomington, Ill.

responsible for the musical development in the community. In discussing community work with my superintendent a few years ago, I remember this remark of his: "Of course, the best way for you to touch the community musically is through the thousands of children in the schools." This, we know, is true, and the supervisor must not lower her efficiency in the schools by spending too much time and energy in community service. Personally, I feel that there has been time for both, and that the music in the schools has taken a forward bound because of the interest that has been aroused in the parents this winter.

Starting Community Work

The first movement toward our community work was the calling together

a civil engineer, as our chairman. To be sure, he is one of the city's organists, but among men he is known as an engineer, and this is one of the happy circumstances. If a music teacher had been sole champion of the cause of community music, it might have been considered a fad by some, but when the civil engineer member of the Rotary Club, backed by his club and by the Commercial Club, was at our head, the most conservative were apt to investigate before they condemned the movement.

We were fortunate in having parent-teacher clubs in all schools except three, and in these three clubs were formed this winter, primarily to accommodate the Community Music Association. Through these clubs, last October, we announced "sings," and 600 adults at

my violin might help, and my boy's room has got to win." This was the beginning of an orchestra in this center. At one school center 272 families of the 305 families in the district were represented by adults at the first "sing" in November.

We people who have read and talked about community music for several years can hardly understand why so many intelligent people know so little about the movement that has swept over America. How many times last fall we were asked: "But what is the object of this work; what do you expect to accomplish?" That these questions might be answered once and for all in our city, we invited Mr. Dykema to come and lead a mass "sing," and, incidentally, to talk of the object of community music. Needless to tell this organization of the results. We not only had a wonderful "sing," but many who had not been interested in helping before were glad to have a part in the work.

All of our efforts so far had been spent in arousing enthusiasm. Now we felt we must have some object to work toward. So our chairman offered a loving cup to the school which, without books, sang best the three songs, "America," "Star-Spangled Banner" and "Battle Hymn of the Republic." The "sings" for December were spent in Christmas music and these contest songs. Preliminaries were held, and the contesting groups reduced to four. These four groups sang at the mass "sing" held on the Sunday before Christmas. Mr. McConathy was not only one of the judges at our contest this day, but led us in the Christmas music in his usual happy manner.

Getting Railroad Men to Sing

The first of October we started our Tuesday noon "sings" in the Chicago & Alton shops, where 2000 men are employed. I wish I might make you feel the bigness of these wonderful machine shops, where every engine of the C. & A. Railroad is repaired or rebuilt, where the passenger cars are repaired, and freight cars constructed. We knew this shop proposition must be handled with care. After getting permission from the proper persons, Mr. Melliush posted

[Continued on page 20]



A "Sing" Among the Employees of the Beich Factory, Bloomington, Ill.

the McLean County Community Music Association was formed. Of course, until any city is justified in paying a community director, the Supervisor of Music, who is the one musician in the city paid out of public funds, must be

of a committee of persons who might be interested; musicians who might be willing to give time to leading "sings," and public spirited citizens who might understand the object of community music. At this meeting we elected Mr. Melliush,

tended the "sings" the first week, while 3200 were in attendance the fifth week. The newspapers gave the attendance at each school center from week to week, and competition for largest attendance played its part in helping to arouse interest. The schools took it upon themselves to interest the adults in their several school districts. Some centers allowed children to attend "sings" with their parents. When lack of room prohibited this, a children's room was opened in the building, so that parents who could not leave children at home could have them cared for during the "sing." One school in a foreign district offered a banner to the room bringing the most parents. A Bohemian father appeared with his violin under his arm saying, "I am no good on the 'sing,' but I thought

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How the Community Music Idea Spread Over Bloomington, Ill.

[Continued from page 19]

notices on the bulletin boards at the shops to this effect: "To-morrow at 12:15 in the space between the machine shops and blacksmith shops George Marton and his beanery band will show you what they can play. George will also give you a chance to sing 'America,' 'Pack Up Your Troubles,' etc.," and at the bottom of the bulletin was written, "Maybe you will like this stunt well enough to ask George to repeat it." Mr. Marton was chosen leader for the shops' "sing" because he is a musician who was once an employee at the shops, and we felt he might get close to the men. A piano was taken down on a truck and the first "sing" staged. The men came, but they couldn't understand why it was all being done. They seemed to fear lest in an unguarded moment they might be inveigled into signing the pledge or taking on a new religion. It was almost six weeks before they fully realized that they were safe in having a jolly good time, for we had no axe to grind.

It has been interesting to watch their change of attitude. One day in early winter, when Mr. Melliush was entering the machine shops for the noon-day "sing," he met a foreign-looking man with his feet wrapped up in gunny-sacks, leaving the building. He evidently was not interested enough to attend the "sing." The next week this man was seen at the edge of the crowd. Little

by little as the weeks passed by he came closer to the piano, and by the first of February his position was in hand-shaking distance of the leader. You may imagine our satisfaction on seeing our foreign friend in his Sunday clothes in the front of the men's section at the mass "sing" in the high school auditorium on the opening day of our National Week of Song.

(Letter from President Bierd of the Chicago & Alton Railroad.)

Another of our industries is the Beich candy factory, where 150 girls and 40 boys are employed. We moved in a piano and took our own books for the first "sing," but the next week Mr. Beich had bought a piano and books, and he explained that he thought the girls better practice a little every noon, so that they would do better when the leader came. It is interesting to find Mr. Beich mingling with his employees, not as an onlooker, but as a singer in the group.

Rural Communities Embrace Idea

From the first, it was our plan to extend the work into the country districts and to the smaller towns of the county, so the names of the leaders in parent-teacher clubs and community clubs, etc., were secured, and a letter explaining community music work was sent, with a promise that we would furnish books, leaders and accompanists to all clubs who wished to sing. As a result, every country school house within a radius of fifteen miles has had "sings," and the smaller towns of the county fell eagerly into line. Our records show that forty singing centers have been established in the county outside of Bloomington this winter. The country districts used unique ways of advertising too. One district lettered its own signs, 14 by 20, placing them at every crossroads within three miles of the school house. We were ambitious to extend the work further, so a new committee was appointed by the Illinois Congress of Mothers and Parent-Teachers Association, and all clubs of this association have received letters urging them to promote community music in their neighborhoods. The Illinois Farmers' Institute met in

Bloomington, Feb. 19-21, 1918, and at every night session a half-hour "sing" was staged, in the hope that the farmers might catch the spirit and carry it back to their country districts throughout the state. We have had community "sings" at the auto show, the county teachers' institutes, and at every patriotic meeting, at all meetings of the woman's club, and often at the Rotary Club luncheons.

Training School for Leaders

Without a doubt you who have had experience in community work want to know two things: Where we find competent leaders to carry on the work, and who pays the bills. We invited twenty people into the association as leaders at the first, and most of the twenty are still with us. It soon developed that we needed a training school for leaders, so on many Sunday afternoons the leaders met in conference and songs were carefully studied and methods of presentation discussed. Mr. Melliush and I visited as many of the weekly "sings" as possible, and when there were commendable points brought out by any leader, we reported these at the leaders' conference, so that the good work might be passed along. You probably remember Mr. Dykema's discussion of leadership at the Lincoln meeting. If you do not, get out your 1916 report and read it. It has been a great help to us. He spoke of the two kinds of leaders, the one who depended on the force of his personality to carry him through, and the other who obtained as good results through adequate preparation. Of all of our leaders who have been popular in our singing centers, only one can give credit of success to his quick wit; the rest have made good because they were willing to spend time and energy in preparation.

And now for the other question, Who

pays the bills? We knew that the question of money must not come to the people before they were thoroughly interested. The Rotary Club and Commercial Club helped us in buying our 2500 books, and our chairman carried the financial burden himself until the opportune moment arrived for asking others to help. The first of February seemed to be that opportune moment, so we sent out letters to 100 citizens of means, and the response was generous. Contributions from \$50 to \$2 were received, and we feel that our year's work may be carried on without further solicitation.

The question that is uppermost in our minds is, What will be the final outcome of our community work in Bloomington? We are looking forward to the time when Bloomington will have a community director, when there will be a community orchestra and chorus, and when every member of every family will belong to some group where he will have opportunity to give expression to his emotions through singing.

Mayo Wadler Heavily Booked in Middle West and South

Indications of a busy season are afforded by the reported bookings of Mayo Wadler, the brilliant American violinist, through the Middle West and South. Mr. Wadler's successful recitals in New York and Boston and his interest and desire to give place on his programs to modern music, seem to have roused considerable interest among music-lovers.

NORTHAMPTON, MASS.—W. J. Short of this city has been appointed representative for western Massachusetts by the conference of Eastern Music Supervisors.

ORVILLE HARROLD

recent press notices

Newark News:

May 4th, 1918.

"So this singer has 'come back' after a period of partial eclipse in a manner that is most gratifying to those who heard him in his early career.

"His voice has all its old power and his diction all its singularly clear penetrating character, but there is a new quality that is a distinct improvement over the Harrold of Naughty-Marietta fame or even his former triumphs in higher fields."

Philadelphia Telegraph:

April 30th, 1918.

"Mr. Harrold has a most exceptional vocal endowment and it is doubtful if there is a tenor voice in the world that equals it in range. He can sing a high D with extreme facility, his voice is beautiful in quality and in lyric roles he is practically supreme."

Elmira Advertiser:

May 11th, 1918.

"Mr. Harrold displayed his dramatic power and the sympathetic quality in his songs that always wins an audience. His climaxes were wonderful and his soft covered tones sweet and compelling. Certainly one of the most delightful singers who has ever appeared in Elmira."

Spring Bookings

1918
Apr. 29. Philadelphia.
May 3. Newark Festival.
10. Elmira.
21. Schenectady.
25. Philadelphia.
27. Brooklyn.
July and August, Ravinia Park.
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Photo by Ira L. Hill

Bangor Daily News, May 10, 1918:
WHIPP A BARITONE OF FIRST CLASS
BANGOR CAPTURED BY CHAPMAN'S LATEST STAR

"It is seldom, if ever, that Director Chapman brings to Bangor for his annual course of concerts such an artist as Hartridge Whipp, whose splendid singing was such a sensation among the music lovers who attended the concert in City Hall on Thursday night.

"Hartridge Whipp is more than a singer, he has a most charming and engaging manner. His personality radiates and holds all beneath the sway of a voice that can be deep, heavy and yet full of the smooth and velvety timbre that makes for perfect musicianship. In range and breadth the voice of Mr. Whipp is a wonderful instrument and with his good sense of musical values, his wonderful tonal control and evident intelligence and good taste in using it, the result was such that his every appearance brought forth a real ovation from the audience. That Mr. Whipp is an artist of rare skill, a really great baritone, is said here, after mature consideration and with a full consciousness of what these terms signify."

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—James Tandy Ellis.

"A voice of splendid quality and sonority."

—Cincinnati Enquirer.

"Amazing power and flexibility."

—Scranton (Pa.) Republic.

"A voice of superb beauty and power."

—Scranton (Pa.) Times.

Her Interpretation

"She sings from a full forte to a pianissimo with exquisite gradation and smoothness."

—W. J. Henderson (N. Y. Sun).

"Temperament under the control of intelligence."

—New York Tribune.

"A gift for interpretation, for conveying the essential significance of her songs, for differentiating their words and emotional expression."

—New York Tribune.

Management: DANIEL MAYER
Aeolian Hall,

New York

CANTOR ROSENBLATT CONQUERS IN RECITAL

Richly Endowed Tenor Excites
Hearers' Admiration in
Varied Program

Josef Rosenblatt, Tenor. Recital, Carnegie Hall, Afternoon, May 19. The Program:

"O Paradiso" from "L'Africaine," Meyerbeer; Aria, "Les Pêcheurs des Perles," Bizet; "Elokay Neshomo," "Omar Rabbi Elosor," Rosenblatt; Aria, "La Juive," Halévy; "Elegie," Massenet; "Questa o Quella," Verdi; "Lullaby," Gretchaninoff; "Auf dem Pripichuk," Jewish Folk-Song; "Eili, Eili," Schallit.

An audience curious to hear and to see "the man who refused a Campanini offer" filled Carnegie Hall last Sunday afternoon, listened, applauded and went

away wondering. A little, square-built man, wearing his cantor's black velvet skull-cap, with dignity and simplicity of manner, singing operatic arias with dramatic fire and a really "golden" voice, make a curious ensemble—one, however, not without its elements of strong appeal.

Mr. Rosenblatt's vocal methods are open to just criticism. His overuse of the falsetto, in which, however, he shows great skill; the violent dynamic contrasts in which he constantly indulges, are to be deplored. But his voice is one of remarkable intrinsic beauty and volume, and he is informed with an equally remarkable sense of dramatic values.

By nature his voice suggests all the centuries-old tragedy of an oppressed race. With what beauty it showed in the two Hebrew songs of traditional type, written by the singer himself, one recalls with delight. The falsetto trills

and other coloratura devices at the end won many of his hearers, but perhaps the more discriminating were finally captured by the Massenet "Elegie," which took them far past joy in an occasional high, finely prolonged note, into the harbor of a real content in his interpretation, both vocal and intellectual.

The "Questa o Quella" left one wondering at the youth, freshness and volume of his vocal endowments, and perhaps the knowledge of his success with one "Rigoletto" aria led him to give another, the "La donna e mobile," as encore. But cantors, in costume, do not sing songs attributed to one of the looest characters in history and prove their point artistically, however successful such a song may be (and was) from the vocal point of view. C. P.

BURLINGAME, CAL.—Nancy B. Van Dyke has been engaged as soloist at the First Christian Science Church. She was soloist recently with great success at a Red Cross benefit.

"MOVIES" THWART PITTSBURGH PROJECT

Engage Musicians Needed for
City's Open Air Summer
Orchestra

PITTSBURGH, PA., May 19.—Pittsburgh was to have had an al fresco orchestra this summer; everything had been arranged and everyone consulted but the moving picture houses. No one ever thought of them in connection with Art. But the cinema deities decided differently. They thought al fresco music was a very good thing, but that three "Grand Symphonic Orchestras," alternating with "Four Minute Men," would be very much better, so they engaged all the players.

The big event of the week was the concert given before the Academy of Science and Art by the Musicians' Club, featuring local composers.

The Male Chorus minstrel show was fairly terpsichorian and undeniably histrionic. Everybody sang solos, including that silver throated tenor, Will H. Rhoades, of concert and church fame. The minstrel show was staged for the Red Cross drive, and some thousands of dollars were realized. The producer was Burton Mustin, a well-known Pittsburgh tenor, who, as some one behind the director said, was such a "comic cut up."

To return to the Academy concert. The Cecilia Choir, under the baton of Charles N. Boyd, sang three splendid motets of Vincent Wheeler and a sacred part-song by T. Carl Whitmer. These works were sung a capella with the accompaniment of a B. & O. freight engine in an adjacent valley. "Three songs for piano" (whatever that is), written by William F. Wentzle, who is now with the Y. M. C. A. in France, were sung by Mrs. Romaine Russell and were the high achievement of the evening. Richard Kountz played three piano numbers by Vincent Wheeler, and Mrs. Katherine King sang three impressionistic songs by T. Carl Whitmer. A splendid "Prayer in Khaki," by F. L. Davies, was sung by David E. Boddycomb. C. Bryce Fogle, a new young baritone, sang three war songs in a spirited fashion. The quartet of the Sixth U. P. Church sang two anthems, written and directed by Wm. H. Oetting.

This is the third year that the Musicians' Club has given a concert by local composers, and a capacity house gave warm evidence that the program was appreciated. Nothing like bringing your friends with you.

On Friday evening Ruth Seaman, mezzo-soprano, was brought out by Charles Edward Mayhew in a recital. Her first group was a number of historic songs, from Lully to Dr. Arne. Her second part was composed of songs by Dargomizsky and other consonant Russian names, concluding with a Buzzi-Peccia solo. She finished her program with five varied numbers ranging from Schumann to Lekeu, including "Reflections," by T. Carl Whitmer.

Miss Seaman was well received and is a vocalist of great promise. Mrs. Charles E. Mayhew was at the piano.

On Wednesday evening at the Pennsylvania College for Women, Gabriel Hines presented Estelle Miller in a piano recital. Her program showed a wide range, from Bach-Saint-Saëns to Schubert-Liszt. Miss Miller included "Two Rhapsodies" by Brahms. Mr. Hines also played the orchestral accompaniments at a second piano. In many ways it was one of the most pretentious programs given here by one of the younger pianists.

H. B. G.

Report Hans Merx Will Be Interned

CHICAGO, May 20.—Hans Merx, musical director of the Chicago Archdiocese of the Roman Catholic Church, will be interned shortly, it is said, on request for a warrant made by Charles F. Clyne, U. S. Attorney. It was stated that the musician had been investigated by the Department of Justice in Brooklyn before he came to Chicago. Mr. Merx was choirmaster and organist of the Queen of All Saints' Roman Catholic Church in Brooklyn until 1916. Monsignor James J. Coan, chancellor of the Brooklyn Diocese and rector of the church, said that Mr. Merx came to this country from Germany at the request of Bishop Mundelein. The organist had a contract which Monsignor Coan refused to renew because of the resentment of his parishioners over an interview Mr. Merx had given out shortly after the beginning of the war which was disparaging to the Allies. It is said that Mr. Merx had been a member of the German army.



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The singing of Miss Case was a revelation to Toledo. This charming young American singer who boasts of having received her entire education in this country, stands pre-eminently among the greatest singers of the hour. A voice of rare beauty and great purity, to which is added a personality that is at once charming and ingratiating, she held the vast audience spellbound by the magic of her art.—"Toledo Times," Toledo, O., May 2, 1918.

Miss Case delivered her program with all her usual opulence of voice and temperament. Nature has endowed this American singer with a voice that for range, purity and beauty of timbre is hardly equalled by the native vocal equipment of any singer of any nationality or school now before the public * * * and that she has reached a plane of artistry entitling her to honorable rank among the foremost contemporary exponents of the singer's art.—"Hartford Daily Times," Hartford, Conn., April 23, 1918.

A singer was heard at the Jefferson Theatre, Friday night, a real singer, a human song-bird with a larklike voice, singing each note with the clearness of a bell, yet with ease, grace, perfect enunciation, and she captivated her audience, carrying it to the highest enthusiasm probably ever witnessed here on any similar occasion.—"Birmingham News," Birmingham, Ala., Dec. 15, 1917.

She is magnetic; she is winsome; she is sympathetic; she sang with feeling and with remarkable poise. Like one or two other pets of nature, she has everything a singer should have.—"New Orleans Item," New Orleans, La., Dec. 8, 1917.

Anna Case verified all advance reports however seemingly extravagant of her personal charms and beauty of voice. Radiantly lovely and endowed with a voice at all times appealing—from the moment of her appearance—the occasion was one of unalloyed pleasure.—"San Antonio Express," San Antonio, Tex., Dec. 6, 1917.

Applications for the limited number of dates now open for season 1918-19, should be made without delay.

First Pacific Coast Tour February and March, 1919

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COLUMBIA STUDENTS' OWN WORKS HEARD

Compositions for the Piano, Violin and Voice Are Presented by Pupils

A concert of original compositions by the students in the Department of Music of Columbia University was given on Saturday, May 11, at the Horace Mann Auditorium.

The works of Meyer Silver and A. W. Binder were undoubtedly the best, though in all the work a command of form was shown. Mr. Silver's work included a Sonata for violin and piano, which showed much comprehension and power. His Prelude and Mazurka for the piano exhibited much the same breadth. A. W. Binder helped to interpret his "Israel," a Symphonic Fantasy arranged for two pianos. This work showed much seriousness and ability, and the same may be said of his two songs.

Eleanor Peck Kuh presented a song, "Spring," and several pieces for violin and piano, all possessing lyric quality. The string quartet of Emil Levy is also to be commended for its musicianship. The Pastorale and Prelude, played and composed by C. B. Bull, Jr., were engaging pieces, revealing some good harmonization. The program included:

Suite for Violin and Piano (I and II movement), Myrtle Lincoln; Miss M. Lincoln and Gladys Bezeau. Pastorale and Prelude for Piano, C. B. Bull, Jr.; C. B. Bull, Jr. Songs: "Spring," Eleanor Peck Kuh; "The Hebrew" (P. M. Raskin), A. W. Binder; Serenade, A. W. Binder; Sadye Hefter. Sonata for Violin and Piano (I and II movement), Meyer Silver; Arthur Lichstein, Harry Anik. Theme and Variations for Piano, W. M. A. Beckett; W. M. A. Beckett. Nocturne; Romance and Intermezzo for Violin and Piano, Eleanor Peck Kuh; Gladys Bezeau and Abram Flatow. Prelude and Mazurka for Piano, Meyer Silver; Rose Levinson. String Quartet (I and II movement), Emil Levy; Messrs. E. Levy, Robert Koecher, Miss N. Lahiff, Arnold Koch. "Israel" (Pantomime) Symphonic Fantasy, arr. for two pianos, A. W. Binder; (a) Exile, (b) Dream, (c) Reality, (d) Hope; Messrs. Max Poonis, A. W. Binder.

F. R. G.

ENDS WAR BENEFIT SERIES

Schumann Club of New York Gives Sterling Concert in Paterson

PATERSON, N. J., May 13.—The Schumann Club of New York, Percy Rector Stephens, conductor, gave the last of its war benefit concerts for this season on the evening of May 9 for the benefit of the Paterson Elks' war fund. The concert was heard by one of the largest audiences ever assembled in the Paterson High School auditorium. A group of Italian and French songs, sung in the original, was performed with surpassing delicacy of shading and perfect diction. Other numbers included a group of Negro Spirituals, which were warmly received; the Bach "Air" and Deems Taylor's "Valse Ariette," for humming voices. A group of American songs included, among others, David Stanley Smith's "The Dark," Taylor's "Plantation Love Song" and Conductor Stephens's own "To the Spirit of Music." George C. Turner's patriotic hymn,

"Hail, Land of Freedom," closed the concert.

Edward J. McNamara, baritone, who was soloist of the evening, achieved an individual triumph, singing an air from Donizetti's "La Favorita" and a group of Irish songs. The patriotic significance of the occasion was intensified by the presence of 200 soldiers from Camp Merritt, who were the guests of the local Elks' lodge. The men in khaki gave evidence of being enthusiastic music-lovers and, judging by their applause, seemed to find the evening a treat. Plans are now under way to bring the club back to Paterson for a return engagement next season. R. S.

RICHMOND CHORUS ADMIRER

Male Choral Society Ably Assisted by Local Soloists

RICHMOND, VA., May 17.—Before an audience that filled the auditorium of the Jefferson Hotel, the spring complimentary concert of the Richmond Male Choral Society was given Wednesday evening, May 15. Although many of the club's members are in the service, a fine program was presented. The parts were evenly balanced and the club has never given a more pleasing concert. Mrs. Frances West Reinhardt, soprano, and Quincy Cole, pianist, were the assisting artists. Under the leadership of F. Flaxington Harker, the Richmond Male Choral Society has made splendid progress and the club is now regarded as one of the best singing organizations in the South. The men were at their best in "Stars of the Summer Night," by Mr. Harker, which was sung unaccompanied.

Mrs. Reinhardt, a local favorite, gave a group of songs and also sang the obbligate in two numbers with the chorus. She has a beautiful lyric soprano voice, heard to advantage in the Bishop aria, "Lo, Here the Gentle Lark." Mr. Cole proved his worth in his solo numbers and as accompanist to the club.

W. G. O.

GRAND OPERA QUARTET'S BOW

Noted Artists Score Great Triumph at Début in Toronto

The Grand Opera Quartet, comprising Frances Alda, soprano; Carolina Lazari, contralto; Giovanni Martinelli, tenor, and Giuseppe de Luca, baritone, made its first appearance in Toronto, Canada, on May 13, under the management of I. E. Suckling. The artists, individually and in ensemble, were given ovations, and so great was the success that the quartet was immediately re-engaged for a return date next October.

This quartet has been booked by Charles L. Wagner and the Metropolitan Musical Bureau for a tour of four weeks next fall, starting in Detroit on Sept. 30. Gennaro Papi, conductor of the Metropolitan Opera Company, presides at the piano.

Hageman Wakens Admiration on Tour with Metropolitan Opera Orchestra

Richard Hageman, the noted conductor of the Metropolitan Opera Company, lately concluded a brilliantly successful spring tour with the orchestra of that institution. The audiences were clearly impressed with the personality of Mr. Hageman and its effect upon his men.

SAN FRANCISCO CHEERS GALLI-CURCI

12,000 Hear Soprano in Concert—Club Demands American Artists for Series

SAN FRANCISCO, CAL., May 13.—With the Civic Auditorium packed to the doors yesterday, Amelita Galli-Curci made her bow to the largest audience of the season, excepting only the Red Cross benefit in which John McCormack appeared.

Probably many persons attended the concert through curiosity, wishing to see if this great singer had been over-exploited. The first two or three numbers were received with moderate applause, but it soon became evident that even the most skeptical were being won in spite of themselves, and at the close of the "Barbiere" aria, "Una voce poco fa," a perfect storm from the 12,000 persons in the audience greeted the diva.

The throng recalled her again and again and still clamored for more, only being satisfied when the announcement was made that another concert would be given next week.

The assisting artists, Homer Samuels, pianist, and Manuel Berenguer, flautist, shared in the honors.

Manager Oppenheimer also announces that his list of attractions for next season will include the following Americans: Lucy Gates, Alice Nielsen, Helen Stanley, Mabel Garrison, May Peterson, Anna Fitzu, Anna Case, Frances Ingram, Eddy Brown and Lambert Murphy. He says he finds the demand for American artists is increasing, especially in the larger clubs.

Joseph George Jacobson is receiving compliments on the playing of his little six-year-old protégé and pupil, Marion Patricia Cavanaugh, whom he intro-

duced in a remarkable program at Hotel Oakland on May 2. The little pianist gave the program from memory.

Albert Rappaport, tenor, was the soloist at the Municipal Organ concert on Sunday evening, making a favorable impression. He was ably accompanied by Filippo Dellepiane. The organ numbers by Edwin Lemare were especially enjoyed.

The San Francisco Opera Company has finished the fifth week of successful grand opera and expects to become a permanent establishment, as the artists continue to please the large audiences who have the opportunity of hearing really good opera at popular prices. Recent additions to the repertoire are "Otello," "Ernani," "La Forza del Destino," "Andrea Chénier" and "The Daughter of the Regiment."

"Mothers' Day" was observed at the Palace of Fine Arts on Sunday afternoon, when the Sixty-second Artillery Band, C. A. C., led by Chillion Z. Jones, played many inspiring numbers.

E. M. B.

Third Community "Sing" in Johnstown, Pa.

JOHNSTOWN, PA., May 13.—Johnstown's third Community "Sing" was held last Friday at the First Presbyterian Church. Robert Sherrard conducted, assisted by the church choir and the Cymric Male Chorus. Tudor Griffith accompanied and Thomas E. Morgan also helped in leading the music.

Edith Mason in Porto Rico

SAN JUAN, PORTO RICO, May 10.—Edith Mason, prima donna soprano with the Bracale Opera Company, gave a concert in the University of Porto Rico, May 2, the proceeds of which were used in buying Liberty Bonds.

Thomas Askin of Los Angeles has been singing in his recitals, and at a number of patriotic and Red Cross meetings, Arthur A. Penn's "The Magic of Your Eyes."

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| 1—O Bird of Flame. | 2—Thou Radiant Ocean |
| 3—Glamourie | 4—The Fount of Bimini |

(These Songs are not published separately)

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COMMUNITY SPIRIT AND PATRIOTISM REIGN AT GREELEY (COLO.) FESTIVAL

Denver City's Third Annual Event Given for Benefit of Red Cross—Director J. C. Kendel Largely Responsible for Fine Artistic Results Achieved—Henri Scott Star Among "Creation" Soloists

GREELEY, COLO., May 9.—Greeley's third annual music festival, opening with the oratorio, "The Creation," was successfully given on May 6, 7 and 8.

Henri Scott, who so delighted the festival audience last year in "Elijah," was again the star in "The Creation" and was welcomed by the large audience with sustained applause. The singing of Jeanette Vreeland Enos, soprano, and Chauncey Parsons, tenor, was also greatly admired, while the big chorus and the local Philharmonic Orchestra outdid themselves. As usual, both chorus and orchestra were under the direction of J. C. Kendel, head of the music department of the Colorado State Teachers' College, who was also musical director of the festival.

The second evening's entertainment consisted of charming esthetic and folk dances by Margaret Joy Keyes and students of the State Teachers' College, and an operetta for children entitled "Dances of All Nations." The music of this operetta was under the direction of Mrs. Samuel Bristol, music supervisor of the Greeley Public Schools, whose 100 pupils sang the choruses admirably.

An excellent presentation of Gilbert and Sullivan's "Patience" was the entertainment for the third evening. The festival's musical director, Mr. Kendel, who acted in this, proved his ability as a comedian in the rôle of Bunthorne. The rest of the cast was most satisfactory. Marjory Mellow as *Patience* added to her charm of voice an appealing personality. After the overture of "Patience" the orchestra was capably led



A Section of the Chorus and Orchestra Which Took Part in Greeley Festival, and the Soloists, Henri Scotti, Bass; Jeanette Enos, Soprano; Chauncey Parsons, Tenor

by Raymond H. Hunt, one of its valued members, thus releasing Mr. Kendel for his rôle.

This year's festival was as nearly a community event as it was possible to make it, and the fact that all proceeds above expenses were turned over to the Red Cross made it a patriotic effort also. The festival had its usual sponsors, namely, the music department of the State Teachers' College, the Philharmonic Orchestra, the Fortnightly Musical Club and the Greeley *Tribune-Republican*, to all of whom much credit is due for the success of the venture. However, the highest honors go indisputably to Director Kendel, who is fast becoming a recognized musical leader throughout the State.

A brief glance at Mr. Kendel's work

in the past may be of interest. For several years past he has directed the Greeley Philharmonic Orchestra, which he organized from resident players, mostly amateurs and students. His material was at first very crude, but with his patience and enthusiasm he eventually fused his little group of players into a fairly efficient band. Sunday afternoon concerts were given in a local theater, the silver collection being sufficient to provide music, pay soloists, printing, etc. Three years ago the success of the orchestral concerts led Mr. Kendel to undertake the May Festival. He broached the plan to local newspaper and business men, and it is a tribute to his popularity that these men immediately endorsed his plan and pledged him their loyal co-operation.

"A Monumental Achievement"

From "The Cleveland Press" May 10, 1918

"John C. Freund, the editor of *MUSICAL AMERICA*, has during the past 40 years probably done more for the artistic cultural expansion of this country than any other music journalist.

"Freund is a firm exponent of the initiative and what is better he backs up his initiative propensities with constructive genius. Which fact accounts for the success generally connected with his propaganda.

"It would take more space than I

have at my command to enumerate the many initiative activities of this dynamic journalist. His active brain is teeming with plans for the betterment of musical conditions in this country and, with his dynamic energy back of them he usually, through personal effort and influence, carries them to a successful conclusion.

"For be it known it is one thing to evolve philanthropic schemes and quite a different proposition to win converts and workers in propaganda. All this Freund has done in truly remarkable style through the persuasive eloquence

of his pen and the untiring energy of his forceful personality.

"Freund's latest and most monumental achievement is the Musical Alliance of America, conceived in his imaginative brain and carried to successful launching through his never-failing energy.

"Personally, I don't believe that the pessimistic word 'defeat' is to be found in the Freund lexicon; certain it is that in his diversified activities as an editor and musical journalist he has had little occasion to make use of it.

"This Alliance born of Freund's optimism, and beclouded at its inception by a camouflage of pessimistic cynicism from unsympathetic unbelievers, already numbers thousands of musicians and music lovers throughout the country and at a notable banquet assemblage in New York attained the stage of definite action and enthusiastic realization."

ALBANY, N. Y.—Two springtime musicales were given recently by J. Austin Springer, director of the Mason Piano School. The first was a lecture-recital on "Chopin." The second event was a piano recital, the entire program being given by Lela Koretz, a high school student, who made her first appearance as a concert pianist. Her offerings were works by Bach, Brahms, Rubinstein, Schumann, Chopin, Mendelssohn and Liszt. She also played a "Valse" by Arensky for two pianos with Mr. Springer.

SAN ANTONIO, TEX.—J. M. Steinfeldt lately presented his artist-pupil, Flora Briggs, in an enjoyable piano recital at the St. Anthony Hotel. Her program contained works by Beethoven, Chopin, J. M. Steinfeldt, Brahms, Liszt and Leschetizky. Her playing evoked admiration.

HARRISBURG THRILLS THE "BLUE DEVILS"

French Heroes Delighted to Hear Favorite "Quand Madelon"

HARRISBURG, PA., May 17.—"Quand Madelon," the *Chanson Marché* which *MUSICAL AMERICA* reproduced a few weeks ago, created a furore when it was sung for the famous "Blue Devils" of France when they visited this city on Tuesday, May 14. During the luncheon tendered the "Blue Devils" at the Civic Club the students of the Seiler School, under their choral director, Mrs. Wilbur F. Harris, sang the French national anthem in its native language, much to the delight of the heroes. But their enthusiasm knew no bounds when the chorus sang "Quand Madelon," the most popular military song in France to-day. So vociferous was their applause over the unexpected hearing of the song, which the *poilus* sing so much in the trenches, that it had to be repeated, and this time the verses were sung by one of their own number, a young *chasseur* from Southern France, whose tenor voice is one of rare beauty.

At the mass meeting in the evening in honor of the "Blue Devils" and their commanders, and Kathleen ("Pound-a-Minute") Burke, who spoke for the Red Cross, the community singing was in charge of Abner W. Hartman, leader of the Messiah Lutheran Choir and of the Moorhead Knitting Mills Chorus and one of the leading workers during the recent visit of John C. Freund. Mr. Hartman is a conductor of forceful personality and magnetism and the equal of the singing under his direction has never been heard in Harrisburg. The newly organized community orchestra accompanied.

A fine meeting was held on Monday evening, May 20, for community singing. There were numbers by the Pennsylvania Railroad Chorus, under Ira S. Behney, and instrumental numbers by the trio composed of Sara Lemer, violin; Lenora Fry, harp, and Mrs. Henry Zimmerman, piano. The main feature was the enthusiastic singing under Frank A. McCarrell, choirmaster and organist at Pine Street Presbyterian Church, with the community providing accompaniment. Several hundred books of favorite songs were given by J. H. Troup, and it was announced that this was the beginning of a series of "sing" meetings, in the interest of which the community singing campaign was held last month, with John C. Freund as the central figure.

The newly organized Association of Harrisburg Organists closed its successful season with an organ recital by David Edgar Crozier of Calvary Presbyterian Church, Philadelphia, given on the newly enlarged organ at Market Square Presbyterian Church, May 16. Following the recital the association gave a banquet in honor of Mr. Crozier. L. H. H.

Noted Artists Aid Army and Navy Phonograph Fund

For the benefit of the Army and Navy Phonograph Fund a concert was given on Tuesday evening, May 14, in the High School Auditorium, East Orange, N. J. The artists who were heard were Marie Tiffany, soprano of the Metropolitan Opera Company, who scored in songs by Paladilhe, Ware, Grieg, Debussy, Brockway and McFadyen; Amy Ellerman, contralto, who was welcomed in a Donizetti aria and songs by Clutsum, Thomas and Speaks and Guido Ciccolini, tenor, who offered "Tosca" and "Manon" arias successfully. Others participating in the program were the Fleming Trio, Jessie Kolwing, violinist, and Robert Gayler, accompanist.

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Ennui-less Pupils' Recital Discovered by Bostonians

Boston, May 17, 1918.

IF you must go to pupils' recitals for enjoyment, then go to hear the pupils of Josephine Knight next time they give you an opportunity. You will make no mistake. There was electricity in the air of Steinert's Hall last night—electricity generated in the dynamo of Miss Knight's personality. Her pupils had it, the big audience had it, the very piano she played sparkled under her fingers. For this teaching singer is a very capable pianist too. From start to finish she played every accompaniment, never wearying. An extra rhythmic bite here, a reiterated chord there, a prominently sung countermelody farther on—the suggestions were always given at the right fraction of a second.

This pupil recital was delightfully free from "traque," from "gaucherie," from melodramatic vulgarity. It had a virginal freshness, an ingenuousness that left a touch of sweet sadness, even as it charmed. Obviously, under the spell of so much beauty, so much song, all in the merry month of May (as O. Henry would say), the butter-colored arm-of-the-law posted in the rear of the auditorium stood rooted to one spot, looking neither to right nor left, but gazing rapturously at each vision as it floated to the center of the stage.

Of the score of singers, Misses Nay, Higgins, Berry, Dowsley, Oakman, Foster, Turney, Mackay, Boomer, Light, Howe, Andersen; Mesdames Linscott, Rae, Fallen, Thyden, the palm must be awarded to a group of six: to Miss Turney for her captivating delivery of two little American songs, to Mrs. Rae for her interpretation of the aria from Massenet's "Hérodiade," to Miss Light for her discreet use of a voice of ethereal loveliness, to Mrs. Fallen for her vocal sunshines, to Mrs. Thyden for her dramatic understanding of Bruch's "Ave

Maria" from the "Cross of Fire," and to Miss Andersen for her noble use of a maroon-colored contralto voice.

Some ten American composers were represented on the program, a few Englishmen, a handful of Latins, a Norwegian, a Russian, and three lone Germans.

Miss Knight covered territory with a rapidity that would compel the admiration of the German high command.

An interesting concert was given in Brockton under the auspices of Council Choquette of the Union Saint-Jean-Baptiste of America. Paul Dufault, tenor;

the Bouchers, brother and sister; Herman Siegel, fifteen-year-old violinist, and Mrs. Anna Williams, accompanist for Mr. Dufault, presented the program. Items of especial local interest were the singing of Irene Boucher, mezzo-soprano, and the playing of Chauvigny Boucher, who appeared in military uniform. The aria, "Espère, espère," from his opera "Attala," book by Dr. George A. Boucher, was enthusiastically encored. Miss Boucher opened the program with the "Star-Spangled Banner," and Mr. Dufault closed it with the "Marseillaise," Mr. Boucher at the piano. H. G.

Etta Hamilton Morris Helps War Work in Brooklyn Recitals

Etta Hamilton Morris, soprano, sang at a Red Cross benefit in Brooklyn on May 10 in co-recital with Daisy Krey, contralto. Mrs. Morris gave her lecture-recital, "Songs of American Women," before the Hollis Woman's Club on May 14. She will direct two war concerts of the Philomela Ladies' Glee Club, at the Naval Branch of the Y. M. C. A., and at the Grace Reformed Church of Brooklyn for the Red Cross.

Amandus Zoellner Joins Family at Hollywood, Cal.

Amandus Zoellner, accompanied by his wife and little girl, arrived last week at Hollywood, Cal., where they will reside in the future. Mr. Zoellner joins his father, brother and sister in the Zoellner Quartet and has already begun rehearsals with them for the coming season.

SAN FRANCISCO, CAL.—The recent meeting of the officers of the San Francisco Musical Club resulted in the reelection of Adaline Maud Wellendorf, president, and May Shannon, first vice-president. Mrs. Charles Ayres was elected second vice-president and chairman of the program committee; Mrs. R. Porter, business secretary; Mrs. Frances Murphy, recording secretary, and Mrs. F. G. Clancy, corresponding secretary.

H. T. Burleigh and Clarence White Give Final Concert of Brooklyn Series

H. T. Burleigh, the composer and baritone, and Clarence Cameron White, violinist, furnished the program at the final recital of the series given under the management of Mrs. Daisy Tapley at Memorial Hall, Brooklyn, on Thursday evening, May 16. Mr. Burleigh sang with splendid expression "Hiawatha's Vision" by Coleridge-Taylor; a group of his own compositions, including "Her Eyes Twin Pools," "The Glory of the Day Was in Her Face" and the inspiring "Ethiopia Saluting the Colors"; Sidney Homer's "How's My Boy?" "Mandalay" by Damsch, and a new song by Kenneth Murchison, "The Kilties March." He was heartily applauded. Mr. White played with delightful tonal quality the Vitali "Chaconne," the Concerto in G Minor by Bruch, and in lighter vein, Tor Aulin's "Cradle Song" and Coleridge-Taylor's "Ballade in C Minor." Mrs. Beatrice Warwick White and Melville Charlton accompanied the artists. A. T. S.

Dai Buell Gives Another Charming Recital in Boston

BOSTON, May 18.—Dai Buell, pianist, gave one of her incomparable recitals in Jacob Sleeper Hall, on Monday evening,

for the benefit of the Silver Bay Fund of Boston University. Miss Buell's program included: Nawratil, Variations on Original Theme, Op. 7; Bach, Fantasia in C Minor; Gebhard, Gavotte; Saint Saëns, Toccata, Op. 111; Stcherbacheff, "Marionettes"; Lie, "Sommerminder"; Lie, "Vaarjubil"; MacDowell, Rigaudon; Kwast, Studies, Op. 20, Nos. 1 and VI.; Liszt, "Harmonies du Soir"; Liapounoff, Berceuse, and "Lesghinka." Miss Buell's playing on the occasion displayed her customary keen artistry and she was accorded an ovation.

Spokane Lorelei Club in Worthy Concert

SPOKANE, WASH., May 15.—The Red Cross benefit concert given by the Lorelei Club at the Central Christian Church on May 14 drew a large audience. An attractive program has been prepared and the appearance of Marguerite De Forest Anderson, flautist, was another reason for the good attendance. Miss Anderson immediately won the good graces of her audience, which enthusiastically applauded all her numbers and insisted on encore after encore. The club, under the direction of Edgar C. Sherwood, maintained its excellent reputation. M. S.

Kitty Cheatham Teaches "Our America" to Washington School Children

WASHINGTON, D. C., May 15.—Central High School of Washington, D. C., was crowded with enthusiastic students, when Kitty Cheatham, the diseuse, sang for them and taught them to sing "Our America," the new national anthem by A. M. Harrison and A. E. Stetson. H. P. Hoover was the accompanist. Miss Cheatham pointed out the merit of the words, and the assembled students sang several verses. By special request she consented also to sing one of the Southern negro melodies, for which she is famous, and which she gave with inimitable art.

HOLYOKE, MASS.—The choir of the Second Congregational Church recently gave a concert, under the direction of William C. Hammond, organist and choirmaster. The assisting artists were Mary Conway, Mrs. W. C. Hammond and John G. Clark.

Winifred Christie

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Gentle

Philip Hale in the Boston Herald: Mme. Kurt telegraphed on Thursday that she was unable to sing on account of hoarseness. Miss Christie was substituted at very short notice. She had fortunately played the concerto of Beethoven with the orchestra at Hartford, Conn., this season, and played it with uncommon success. In Boston she was already and most favorably known by her recitals. We have seldom, if ever, heard a more musical, beautiful, poetic interpretation of this concerto than that of Miss Christie's yesterday. Saying this, we are not unmindful of the greatest pianists who have played the concerto here and elsewhere. Miss Christie's performance was especially remarkable for its exquisite proportion, its intimate relationship with the orchestra. There was the finest phrasing, a charming quality of tone, sure, but not ostentatious technic, brilliance when the music demanded it, above all poetic comprehension, grasp, expression. As a player in recitals Miss Christie is one of the few pianists visiting us that give unalloyed pleasure. Now she has shown here her rare ability as a player with orchestra.

Philadelphia North American: Miss Christie allowed no portion of the dazzling brilliancy of the concerto to escape unimproved. She possesses an admirable technic and an abundance of force, which is the god of the orchestral pianists. But her playing, notwithstanding, is overlaid with a genuinely feminine quality. She found grace and charm and rounded corners in every measure of the work.

Philadelphia Inquirer: The assisting artist was Miss Winifred Christie, a Scotch pianist who had not been heard here before, and who must be credited with having achieved a distinct success. She has taste and tone and force and an ample technic and she materially contributed to the enjoyment of the evening by a masterly performance of Liszt's concerto in E flat.

Philadelphia Public Ledger: Miss Winifred Christie, whose stage presence is prepossessing, played in a large strong way. An earnestness of personality, a glowing and vivid womanliness shone in and from her playing. The audience liked the player and the playing well and the recalls were numerous.

Philadelphia Evening Telegraph: Winifred Christie is an unusual pianist. This was demonstrated at her local debut at the Academy of Music last evening. Miss Christie has many accomplishments. She plays with a vigor that is the result of a healthful physical condition which is apparent in her appearance. She has a good tone and technically she is ever facile. There were a force and dignity in her achievements which most palpably manifested the true artist. Her future appearance will be awaited with attention. She was loudly applauded.

Brooklyn Times: Miss Christie played Liszt's E flat concerto. Her tone was large and very well managed against the finely played accompaniment of the orchestra. The clearness and delicacy of her work in the cadenzas and the really distinguished clarity and singing quality of her tone in the softer passages were noteworthy. The unusual third theme, with the rhythmic beats of the triangle, was particularly well played, both by soloist and orchestra, and the final presto was a revelation.

Brooklyn Eagle: Miss Winifred Christie has long been recognized as a pianist of excellent attainments, but unfortunately the public has been slow to realize the talent of this young Scotch girl. Last evening she gave a stirring performance of the Liszt E flat concerto. There is no lack of technical difficulties, but Miss Christie met them all with a sureness and facility that would have done credit to many an older artist. The poetic content found revelation in the happy co-ordination of soloist and orchestra.

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Ernesto Berumen, Mexican Pianist, at Work in His "War Garden" at His Long Island Home

Ernesto Berumen, the brilliant young Mexican pianist, who effected a noteworthy New York debut last winter, has experienced an active concert and teaching season. Among his appearances were two concerts for the Red Cross of West Nyack; two concerts for the sailors in Brooklyn, with Martha Phillips, Edna de Lima and Frank La Forge; a recital at the New York Music School Settlement; a concert in Flushing, L. I., with Mme. Marie Narelle; a recital at the Knox School, Tarrytown, N. Y.; a recital at Laselle Seminary, Auburndale, Mass.;

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a concert, with Martha Phillips, on Jan. 23; a concert for the benefit of the Navy League, at Wanamaker's, in compositions of Frank La Forge; and a "Recital Intime" at Frank La Forge's new studio.

Mr. Berumen will present seven of his artist-pupils in recital at Studio Hall on June 1 in an unusual program.

He expects to concertize next season in Boston, Chicago and other large cities.

TACOMA ST. CECILIAS END SEASON SUCCESSFULLY

Ferdinand Dunkley, Chorus's New Director, Commended—Other Local Musical Happenings

TACOMA, WASH., May 10.—In an artistic program of choral music and solo numbers the St. Cecilia Club lately made its final appearance this season in the annual spring concert. The event proved interesting enough musically to bring out one of the largest audiences of the year. The concert was given in the auditorium of the First Christian Church, under direction of Ferdinand Dunkley, the new leader of the chorus. O. T. Wedemeyer, baritone, of Portland, Ore., who has recently come to the Pacific Coast after years of musical work abroad and in the East, was the assisting soloist. One of the biggest choral offerings of the program was Kremser's "Hymn to the Madonna," with incidental solos sung by Mrs. James MacPherson, Tacoma soprano. Much interest was taken in the initial appearance of Mr. Dunkley, who has been in charge of the chorus but a short time and under whose leadership excellent results were accomplished. Mr. Wedemeyer in the solo groups revealed a voice rich and resonant, and particularly pleasing because of pure enunciation. Mme. Adrienne Sanger Marcovitch is accompanist for the club and Mrs. O. C. Whitney organist.

Mme. Adrienne Sanger Marcovitch, a professional pianist of Tacoma, was accompanist at the May Music Festival held at Chehalis, May 3 to May 5. Ferdinand Dunkley of Seattle directed the festival music.

Bertha Sophie Tremper of Seattle presented a program of unusual interest before the Tacoma musical clubs, May 1, assisted by Mary Louise Hoge, pianist, and Mrs. Edward Ness, violinist, of Tacoma. Miss Tremper, who is a talented soprano, has had unusual opportunities to meet a number of distinguished American composers and has compiled her reminiscences of them into a music talk which she illustrates with songs by the various composers. Mrs. Edward Ness was accompanied in her solo numbers by Robert Ziegler, pianist.

Professional musicians from the Tacoma army camp were presented at the last of a series of "Art Soirée-Musicales," given at the Colonial home of Mrs. John Q. Mason. Constant Sigrist, tenor, sang an aria from "Pagliacci" and "La Donna e Mobile" from "Rigoletto." Mr. Sigrist was also heard in duet numbers with L. Graunam, baritone. Earl Dillon, concert harpist, delighted the audience in his solo groups and in duet with his tiny daughter, Alice, who played a miniature harp. Mae McCormack, a brilliant soprano of the Soirée Club, has recently returned from study in New York. A. W. R.

Martha Atwood's Request Program Delights Upton Troops

One of the most delightful of the programs given at Camp Upton, Yaphank, L. I., was that of Martha Atwood, soprano, on Sunday, May 12. Miss Atwood was scheduled to sing at two of the huts. Instead of singing classical music, Miss Atwood asked the men what they wanted. She accompanied herself and played and sang at sight the popular pieces they requested.

The soldiers were highly enthusiastic, and the officers present thanked her on behalf of the audience.

Britt, Iowa, Displays Musical Enterprise

CHARLES CITY, IOWA, May 13.—The town of Britt, with only 1500 population, is fast becoming one of the most musical towns in Iowa. Three years ago there were only ten persons in the town who played an orchestral instrument; now there are nearly 200, and the town has three bands and an orchestra. It has the distinction of having a Ladies' Band, which gives regular Saturday night concerts in the public squares

Cecil Arden Singing for Loan Before Wall St. Throng



Photo © Bain News Service

Cecil Arden as "Britannia" Sings on the Steps of the Sub-Treasury in New York

CECIL ARDEN, the young Metropolitan Opera contralto, was a prominent figure on Friday of last week when she appeared on the steps of the Sub-Treasury in Wall Street draped as "Britannia" and sang "God Save the King" as well as "America" in an appeal to approximately one hundred thousand persons in the interest of the Liberty Loan. After her inspired singing of the British national anthem, the *Anzacs*, who were present as guests of honor, de-

monstratively showed their appreciation by giving their famous Australian war-yell with a will. The American troops drawn up in military formation fired a salute in recognition of the artist's singing of "America." Mme. Schumann-Heink alternated with Miss Arden by singing the "Star-Spangled Banner." Governor Whitman, Oscar Straus and Rabbi Wise congratulated and thanked Miss Arden and Mme. Schumann-Heink for the valuable inspiration their musical assistance had lent to the occasion.

every week. The Men's Municipal Band gives concerts every Wednesday during the summer. A boys' band is organized each year and trained with the idea of filling the vacancies in the men's band, and one for the girls is soon to be formed to replace vacancies in the Ladies' Band. The bands and orchestra are under municipal control and the town employs J. W. Jeffers as musical instructor. The services of the musical organizations are free for all meetings of community interest, such as patriotic meetings, church services, farmers' institutes, bazaars, etc. The only expense connected with membership in these organizations is the price of an instrument, which each member must own. Each member receives free instruction and reciprocates by giving his services to the town. The officers of the bands are business men, who are not members of the bands. B. C.

Hans Kindler Winning Laurels as Soloist

At a recent appearance in Norfolk, Va., in conjunction with the Musical Club of that city, Hans Kindler, first

cellist of the Philadelphia Orchestra, won a genuine ovation. Mr. Kindler has met with gratifying success since he came to this country in the summer of 1913. Like Knoop, Fritz Giese and Anton Hekking, Mr. Kindler is of Dutch stock. He will be heard as soloist next season with the Philadelphia Orchestra, in the symphony series, and as one of the artists under Arthur Judson's management will be booked for concerts and orchestra appearances.

Marion Chapin Wins in Springfield Music Festival

SPRINGFIELD, MASS., May 15.—Marion Murlless Chapin, soprano, recently appeared with pronounced success in this city's annual music festival, singing the rôle of the *High Priestess* in "Aida." She is a pupil of Richard Hageman, the Metropolitan Opera conductor and coach. The music afforded slight opportunity to display her voice, which is a charming coloratura.

Mrs. Chapin is not a newcomer to this city, having appeared as assisting soloist in several of the organ recitals given by Professor Hammond.

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New York, May 25, 1918

IN FLANDERS FIELDS

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe;
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

JOHN D. MCCRAE,
Lieut.-Colonel.
(Died in the Service.)

PIANO STUDY PROSPECTS

Robert G. McCutchan, president of the Indiana Music Teachers' Association, startled a number of his listeners at one of the sessions of the association's recent convention in Anderson, Ind., by mentioning a disquieting decrease in the number of pupils studying the piano. This decrease he attributed to the player-piano and the talking-machine, to the attractive advertisements which manufacturers of these devices put forth, and "to the stress which has been placed upon the study of orchestral instruments in the public schools during the past two or three years." He then impressed upon the assembly the need for greater effort in stimulating a new interest in this branch of music study, maintaining that piano playing is the real foundation of musicianship and that it should precede the study of other instruments or else should be taken up in conjunction with them.

This is not the first time that voices have been lifted over what is interpreted as the twilight of piano playing. There was such a "scare" not many years back when the efficiency of the mechanical piano took a large step forward. At that time teachers cried to high heaven over lost pupils and the imminent decrease of legitimate pianism. After a while the lamentations

stopped, folks reverting, apparently, to the idea that the ancient and honorable way of manipulating the keyboard could not be as easily superseded as some had thought if the results were to be at all the same. And it hardly looks as if popular interest in the piano recital had been on the downward path of late.

Conceivably there may be fluctuations of interest in piano study in separate communities or institutions. But we are far from fearing that Mr. McCutchan's observations and deductions are broadly applicable. It is doubtful if a carefully compiled record would show that this reported indifference is anything but a local and a temporary phenomenon. No music-lover in his right senses would maintain that a mechanical instrument, however perfect, would satisfy after the manner of a human performance—and this is said without the remotest idea of minimizing the enormous significance of the player-piano or talking-machine as cultural forces. If the will to piano mastery has lapsed in certain localities it can be counted on to revive in the natural course of things.

In urging that the piano be studied before or simultaneously with other instruments, Mr. McCutchan speaks that to which all should give ear. The keyboard is, in truth, the foundation rock of musicianship. Indeed, it is extremely doubtful if that violinist, 'cellist, oboist, trombonist, clarinetist or tympanist is worth his salt who is not at the same time for better or worse a pianist.

MAKE IT A MUNICIPAL BAND!

A movement is on foot to have the Police Band of New York, which is made up of policemen exclusively, designated officially as a municipal organization, whose duty it will be not only to supply music in the parks and piers during the summer, but to do so at all municipal functions requiring band music.

The truth of the matter is that the band has been performing a valuable public service during these war-time days without receiving the official recognition and support that would go with the proper municipal designation. For the Liberty Loan, War Thrift Stamp and Red Cross drives the band has been one of the musical mainstays and its work has been accomplished under conditions that often entailed considerable personal sacrifice on the part of its members, as beyond their pay as policemen they receive nothing for their services in the band.

To those who have followed its career and know something of the seriousness of purpose which underlies its work it is apparent that the band deserves thoroughly the recognition for which it is striving.

An adequate municipal appropriation would enable the members to hold more than seven rehearsals a month, as they do at present, and would make it possible to engage the services of an expert drill master to improve the artistic standard of the band.

Judging from the remarks made by Commissioner Enright at the recent dinner of the band, he is thoroughly in sympathy with the ambition of its members and will do everything in his power to have the recognition accorded it.

These war days in New York have taught us that music is an essential in maintaining the morale of the people, not the music of the concert hall particularly, but the music of the street, the music which inspires the passing crowds and turns the mind to thoughts of patriotism of the country. And in this regard the martial airs dispensed so spiritedly by the Police Band have been a telling stimulus.

DENVER LOSES A FRIEND

Thinking musicians need not be reminded of the close and vital relationship between music and politics. Civic art and municipal music advances in correspondence to the communal growth of political ideals. Municipal orchestras, civic concert courses and other products of a developed community-esthetic instinct are not likely to be found in a politically corrupt city.

Denver has been fortunate. Like Baltimore, the city found a political leader sensitive to the currents of modern aspirations. Mayor Robert W. Speer, we are informed, helped Denver to secure its great municipal auditorium, its organ, just before his death, a civic artists' course of immense potentialities.

Mayor Speer has erected his own monument. We join with Denver in mourning this good and wise friend of municipal art.

Melba—Mme. Melba is settled in the William Graham home at Booth Point, Santa Barbara, for the summer. It is one of the most palatial houses in southern California. She will take a rest from concert giving for two months and in the meantime is doing all she can to interest the wealthy members of the surrounding millionaire colony in active war work. As an incident showing how completely war is felt in England, the singer quotes an affair when she gave a dinner party in London, May 19, 1914, at which forty-four of her friends were gathered; of those guests eighteen have since been killed in action.

PERSONALITIES



Mayo Wadler "At Home"

Mayo Wadler, the American violinist, is constantly browsing in alley bookstalls, or haunting the sociology department of the New York Public Library and emerging with a pile of the latest books. He reads incessantly and studies subjects ranging from poetry to mechanics, from economic determinism to aesthetics, from history to criminology. He has covered every school of criminal theory, and is now deep in the discoveries of the latest theorists, the Dutch school, which is doing some very effective work, says Mr. Wadler, along new lines.

Land—Harold Land, baritone of St. Thomas's Church, New York, is now a member of the United States Navy and stationed at the Brooklyn Navy Yard.

Da Costa—At the gathering of the Pleiades Club for its annual banquet at the Hotel Biltmore on Sunday evening, April 28, Blanche Da Costa, the gifted soprano, appeared as soloist in a group of songs, winning a hearty reception.

Goetzl—Dr. Anselm Goetzl has composed the incidental music for David Belasco's latest production, "Over the Hills." This play was produced in Washington last week and will come to the Belasco Theater, New York, in August, with Frances Starr in the leading rôle.

Armitage—Merle Armitage, the young musical impresario of Wichita, Kan., has enlisted in the United States service. He will be at the State College, Kansas, for two months, taking instruction in mechanical engineering. At the end of which time he will either be in charge of a truck unit or will enter aviation.

Rice—Margaret Rice, secretary-manager to Arthur Shattuck, the pianist, is recovering from an operation on her arm made necessary by injuries sustained in a fall in Albany recently. After June 1 and until Sept. 1 Miss Rice will continue to look after Mr. Shattuck's interests from her summer home at Lake Beulah, Wisconsin.

Samaroff—Olga Samaroff (Mrs. Leopold Stokowski) is one of the few American artists whose family has been represented in every American war from the Revolution to the present war. Her father was an army officer, and Mme. Samaroff was born at the army post in Galveston, Tex. A brother is at present fighting with the American army in France.

Cheatham—Kitty Cheatham had an enthusiastic reception from the 2000 students of the New Central High School in Washington recently when she gave a short program and spoke on patriotism and the necessity of expressing it through song. Later the *diseuse* was entertained at the British embassy by Lady Reading, whose family are old friends of Miss Cheatham's.

Hinkle—Florence Hinkle, the soprano, recently sang for the men in Camp McArthur, Texas. Miss Hinkle was delayed somewhat by a terrific electrical storm, but she was able, nevertheless, to sing three times in one evening for the men at the camp. She also inspected the work done by the camouflage artists, and was delighted at the rustic bridges, floral decorations and little huts which are used to fool the enemy.

Huss—Henry Holden Huss, the distinguished American composer, can be rightfully proud of his American forebears on his mother's side, for the Holdens first set foot on the American soil, when Sir Edward Holden arrived in New England in 1630. The town of Holden, Mass., was founded shortly after. Mr. Holden's great grandfather, Levi Holden, was one of George Washington's staff officers. A cherished relic in the composer's house is a small mahogany table at which Washington sat at tea.

Dale—In the questionnaire which all would-be entertainers of the soldiers must fill out appears the question: "What relative have you serving under the colors?" Esther Dale, instructor in voice culture at Smith College, answered that she had a brother in the service, and was accordingly prohibited by the War Department from singing in the French army camps, as she had planned to do, under Y. M. C. A. auspices. An army regulation forbids the relatives of any man in the army from visiting the camps abroad, and the Y. M. C. A. was unable to have Miss Dale excepted.



BY CANTUS FIRMUS

A DOZEN writers are helping us to prepare Counterpoint this week. To prove once and forever that musical humor, wit and satire is flourishing like the bay tree, we are consecrating our column to the creative work of our contemporaries in the field. We don't want to be selfish; we want to give everyone an opportunity.

First of all, I. and G., we dip our hand into the large portfolio labelled "Counterpoint Emergency Stuff" and pull forth this card:

Byron G. HopeyeTEACHER OF PIANO NEW YORK
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TERMS: 50c. PER HALF HOUR.

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Graduate of Boston Conservatory.

Pupil of Chevalier De Coptsky.

Awarded New York Diploma for RAG TIME.

Studied with pupils of Mendelssohn, Rubenstein, Rossini and St.-Saens.

Co-worker of Meyerbeer and Associate of Chopin.

WORKS ACCEPTED BY TEN KINGS.

WE altered the name to avert a lawsuit with Mr. Chopin's associate, otherwise the foregoing card is a faithful copy. And yet some persons say that teachers should not be registered.

* * *

NEXT we draw forth a clipping from our old friend *Punch*:

Wounded Tommy—"Will you play Mendelssohn's 'Spring Song,' please?" Distinguished Pianist (with a soul above Mendelssohn)—"I can't."

Tommy—"It's a bit of a teaser, ain't it? Ties my sister up in a knot when she tackles it."

* * *

THE next clipping, from *Everybody's Magazine*, fills us with joy. It will fill up several inches of space:

Antonio was overawed by his surroundings when the first draft sent him to the cantonment. And he continued to live in awe, particularly of all officers,

during the early days of his training. While standing guard one night he was in such a flutter when the corporal of the guard approached that he made his challenge in a low voice, which the non-com. could not hear.

"You'll have to speak up, my man," said the corporal, "or you'll get into trouble. I'll take your word for it that you challenged me, but when the officer of the day comes around, you'll have to sing it out or you'll get a trip to the guardhouse. Remember, sing it out, and sing it out loud."

Antonio vowed that he would make no mistake that would get him in the guardhouse, and when the officer of the day appeared a half hour later he was greet-

with—"Tra-la-la, who coma dere?"

* * *

JUDGE doesn't seem to have much of a nose for artistic stories as these three bits printed recently may prove:

Old-Fashioned—"What did you think of the technique of the prima donna last night, Mrs. Comeup?"

"Why, it was an old style. It even was buttoned down the back."—*Baltimore American*.

Success—Mrs. Bacon—So your daughter made her debut as a singer last night?

Mrs. Egbert—Yes, she did.

Mrs. Bacon—And was she successful?

Mrs. Egbert—Oh, my yes! She got six bouquets!—*Yonkers Statesman*.

Self-Abnegation—There had been a fire in a big block of flats, with heavy loss of property and many narrow escapes.

"Were there any acts of conspicuous heroism?" queried the reporters.

"Yes," said one of the victims. "With a self-abnegation never before witnessed in a case of this kind, sir, we all turned in and helped to carry out the piano that was on the second floor."—*Green Bag*.

* * *

THE editor of *Boys' Life* has this kind of humor:

Hotel Proprietor—Did you enjoy the cornet playing in the next room to yours last night?

Guest (savagely)—Enjoy, I should say not. I spent half the night pounding on the wall to make the idiot stop.

Proprietor—Why, Jones told me this morning you applauded every one of his pieces and he was going to send for some more music right away so that he could play for you again.

CONTEMPORARY AMERICAN MUSICIANS

No. 17
H. T.
BURLEIGH

HARRY THACKER BURLEIGH, Negro composer and singer, was born in Erie, Pa., on Dec. 2, 1867. Educated in the Erie High School. He had

the opportunity of hearing the greatest musical artists of the day at the home of Mrs. Elizabeth Russell of Erie. Studied singing in Erie, and sang in the church choirs of the city. In 1892, hearing of the scholarship given at the National Conservatory of Music, he came to New York City to compete, before such judges as Joseffy, Romualdo

Sapio, Adele Margulies and others. Through the special aid of Mrs. Edward MacDowell, Burleigh received a scholarship to this conservatory, of which Anton Dvorak was head. There he studied

voice with Christian Fritsch, harmony with Rubin Goldmark, counterpoint with John White and Max Spicker. He played double bass and later tympani in the Conservatory orchestra, conducted by Frank Van der Stucken and Gustav Heinrichs. Earned his way at the conservatory by singing during the summers at the Bethesda Episcopal Church in Saratoga. He also aided Dvorak by copying orchestral parts of the "New World" Symphony, for its first performance by the Philharmonic Society. Later he taught voice and solfeggio for two years at the Conservatory.

In 1894 in competition he won the position of baritone singer at St. George's Church in New York. Three years later he won a similar post in the choir of Temple Emanuel, and both of the offices he has held since. He has toured Europe and America in concert, becoming especially famous by his interpretation of his Negro melodies. Besides his settings of Negro Spirituals, Burleigh has composed many songs, including "Love's Garden," "Jean," "Passionale," "Memory," "A Prayer," "Ethiopia Saluting the Colors," "The Grey Wolf" and others.



Photo by Mishkin
H. T. Burleigh

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THE Union of Springfield, Mass., used this item from *The Caterer*:

"Do you enjoy listening to music while you eat?"

"Yes, it helps to take my mind off the fact that the food doesn't amount to much."

* * *

JACKSONVILLE, FLA., is not an unmusical town, so we are not surprised to find in the *Times-Union*:

Summer Boarder—Hark! Some one is playing. Whence come those liquid strains?

Farmer—The hired man is playin' a juice harp.

* * *

We hastily pass over this little example of logical sequence, clipped from an unidentified paper in Newport News, Va.:

Miss Queena Shinothina Tillotson, a lyric soprano from the Boston Grand Opera, gave a most enjoyable recital that was in high high favor with the boys. Her numbers were almost all popular in character, and included such countrywide favorites as "Laddie," "I Love You" and the lullaby from Berceuse.

* * *

AND now, you see, our department is nicely filled up.

PORTLAND (ORE.) SERIES ENDS

Local Symphony in Excellent Concert—Other Musical Events

PORTLAND, ORE., May 13.—The last of this season's series of Portland Symphony Orchestra concerts was given on Thursday evening at the Public Auditorium under Mose Christensen's baton. It was one of the most satisfying performances that the society has ever given. Goldmark's "Rustic Wedding" Symphony was given with fine understanding. The ballet music from "Giselle," Weber's "Oberon" Overture and Gounod's "Ave Maria" (with organ accompaniment by William Boone) were some of the favorite offerings of the well-balanced program.

A large audience attended the concert given by the United American-Scandi-

navian Male Chorus of forty-five voices at Lincoln High School auditorium on May 9. Charles Swenson directed the chorus with unusual skill. The assisting artists were Astrid Roal, soprano; Walter Bacon, violinist; George C. Graham, baritone.

An unusually attractive program was given at the last meeting of the Monday Musical Club at the Portland Hotel. A string quartet, composed of William Wallace Graham, first violinist; M. Schuff, second violin; Mose Christensen, viola, and Ferdinand Konrad, 'cello, gave several interesting numbers.

A. B.

BUY BONDS FOR AN ENCORE

Eddy Brown Requires Audience to Subscribe \$5,000 for an Extra

Eddy Brown has diversified what monotony there may be in a violinist's career in various interesting ways of late. In the recent Liberty Loan drive in New York he stirred up enthusiasm with excellent practical results. At the Sixty-ninth Regiment Armory concert, for instance, when an encore was demanded of him, he required the audience to subscribe \$5,000 more as the price of the additional number, which they did in five minutes.

Recently Mr. Brown finished the composition of a Hebrew Melody and Dance, as well as musical settings for two quaint, old Negro songs, "Over There" and "Nobody Knows."

The violinist and his mother will spend the summer at their Long Branch cottage, where Mr. Brown will prepare for what promises to be an extended season of tour, already reaching to Minneapolis and Rochester, with these cities' orchestras.

Three Musicians Reported in Casualty List as Slightly Wounded

WASHINGTON, D. C., May 15.—In the War Department's list of casualties in the American Army abroad the names of three musicians appear under the head of those slightly wounded. They are Nelson H. Driver of St. Joseph, Mo.; Orion Helm of Columbus, O., and Richard Wickersham of Estherville, Ia.

Concert Launching "War Chest" Drive Thrills 25,000 Philadelphians

Stokowski Leads Massed Bands in Great Open-Air Event—Evelyn Tyson, Piano Student, Wins Conductor's Medal—Eleanora De Cisneros Sings Patriotic Airs in Play with Unique Success

By H. T. CRAVEN

Philadelphia, May 20

THE appeals of music and patriotism were thrillingly fused yesterday afternoon in a remarkable open-air concert, given in Franklin Field to inaugurate the War Chest Drive. Leopold Stokowski, conductor of the Philadelphia Orchestra, was the dominant figure in this event, which drew a crowd of some 25,000 persons to the University of Pennsylvania athletic grounds. No admission fee was charged nor was any collection taken. The prime object of the affair was to instill enthusiasm, which is expected to bear very practical fruits this week when the campaign is under way.

Mr. Stokowski led massed bands with a personnel of nearly three hundred. All the splendid brasses of the Philadelphia Orchestra were drafted for the concert. The other organizations participating were the U. S. Marine Band of Washington, Sousa's Great Lakes Band, the band from the Hog Island shipyard and the Salvation Army Band. Mr. Stokowski's authority as a leader has seldom been more magnificently displayed than in his direction of this great galaxy of instrumentalists.

His program admirably blended artistry with a sense of popular effectiveness. His own fine version of "The Star-Spangled Banner" brought all the grandstand occupants to their feet with inspiring fervor. The national hymn was superbly played. The other numbers were the march and "cortege" from Gounod's "Queen of Sheba," Thomas's "Mignon" Overture, the "Marsellaise," Tchaikovsky's "Marche Slav," Elgar's "Pomp and Circumstance," "God Save the King," Rossini's "La Gazza Ladra" Overture, a fantasia from Verdi's "Aida," the Italian "Marcia Reale," Sousa's "The Stars and Stripes Forever" and Herbert's "American Fantasy." Tumultuous applause, and often cheers, greeted the interpretation of this ideal patriotic "al fresco" program.

Wins Stokowski Medal

Evelyn Tyson, pianist, was announced last week as the winner of the Leopold Stokowski medal for the year's best

student record of musical accomplishment. The award, instituted last year, is an annual affair. The conditions under which the judges make their choice are very specifically set forth. One of the stipulations is that the winner must be a Philadelphian. No prize was awarded last season, and this year the booking of the recipient for an appearance with the Philadelphia Orchestra was withheld.

Miss Tyson has been a pupil at the Leefson-Hille Conservatory. That her art has undergone rich development was revealed publicly yesterday afternoon at the sixteenth free concert in the attractive Academy of Fine Arts series, which throughout this season has so delightfully ameliorated the alleged "gloom" of the Philadelphia Sunday.

Carlton Cooley, violinist, was awarded honorable mention in the contest. The final decisions were announced at a meeting on last Tuesday night held in the handsome new home of the Musical Art Club.

Cisneros Scores in Play

Eleanora De Cisneros, the American contralto, who has not been heard here since she was a member of the Hammerstein opera forces, was a special feature of the brilliant bill submitted by leaders of the stage in aid of the Red Cross at the Metropolitan last Wednesday night. The major offering was J. Hartley Manner's touching war play, "Out There," but Mme. De Cisneros's supplementary vocal contributions also won much favor. Helping to fill in the delay caused by the difficulties of transporting the play scenery from Wilmington, the contralto appeared before the curtain and sang "Come Back to Erin" and "The Old Folks at Home" with excellent diction and authoritative tone.

She was thus a "headliner" in perhaps the most remarkable vaudeville bill ever presented here. All the offerings were arranged on the spur of the moment. Her fellow participants were George M. Cohan, who, with "Over There," made his first appearance on the Metropolitan's stage; Julia Arthur, who declaimed "The Battle Hymn of the Republic" and led the great audience in the singing of the chorus; Helen Ware, James T. Powers, Burr McIntosh and Chauncey Olcott. The curtain did not rise on "Out There" until 10 o'clock, and at the hour of 1 a. m. Mme. De Cisneros appeared once more for the specialty for which she had been originally programmed. She then voiced with

much fervor the measures of "Rule Britannia," the "Marseillaise," the Italian National Hymn and "The Star-Spangled Banner."

The Willow Grove Park musical season, which began yesterday, promises to be one of the most attractive of recent years. The roster is as follows: Nahan Franko's Orchestra, May 19 to June 1; Pryor's Band, June 1 to June 23; Victor Herbert's Orchestra, June 23 to July 13; Conway's Band, July 13 to July 27; Wassili Leps's Orchestra, July 27 to Aug. 17; Sousa's Band, Aug. 17 to Sept. 8.

VOLPE FORCES SCORE

Brooklyn Institute Orchestra Appears in Concert

The eighth annual concert by the students of the Brooklyn Institute orchestra class, Arnold Volpe, conductor, was given last Sunday afternoon at the Brooklyn Academy of Music before a large audience. Margherita Hamill, soprano, was the assisting soloist. The following was the program:

Symphony No. 5, B-Flat Major, Schubert; Aria, "Pace mio Dio," from "La Forza del Destino," Verdi, sung by Miss Hamill; Violin Solo, "Meditation," from "Thais," Massenet, played by Mark Wornow; Egyptian Ballet (Luigini) and Three Dances from "Henry VIII," by Edward German, played by the Orchestra; Three Songs, "Do Not Go, My Love" (Hageman), "Thine Image Ever in My Sight," Arnold Volpe, "Love's in My Heart," R. Huntington Woodman, sung by Miss Hamill.

Great credit is due Mr. Volpe for the splendid finish of his players. Many an excellent professional player has been graduated from Mr. Volpe's organization.

Miss Hamill displayed a voice of ingratiating quality and an engaging personality. She received an ovation. Mr. Volpe played an accompaniment to one of her encores.

O. F.

Anna Case Scores in Recital at Macon, Ga.

So great was the success of Anna Case, the Metropolitan Opera soprano, at the Macon (Ga.) Chautauqua last year, that she was re-engaged to sing a recital this season. Her concert there recently was a repetition of the ovation she received there from 4000 people in 1917. On her way back to New York Miss Case stopped at Washington to sing on American Day in the Red Cross Drive.

EBELL'S PUPILS IN RECITAL

Young Bostonians Disclose Gifts—Other Local Musical Events

BOSTON, May 16.—Hans Ebell, pianist, and teacher, presented three pupils in recital to an appreciative audience at Steinert Hall on May Day. Alexander Steinert, Jr., a young pianist of promise, played the Scriabine Sonata, Op. 53, and a group of modern pieces, including his own "Danse Serpentine." Ruby Hatch played, with her teacher, the Arensky Suite for two pianos. The feature of the evening was the performance of two MS. compositions by Theodore Chanler. The youthful composer was assisted by Alma La Palme, 'cellist, and Gertrude Tingley, contralto, who also sang Blake's "Songs of Innocence" and "The Soldier," text by Rupert Brooke.

At Jordan Hall, in contribution of their services to the Conservatory Red Cross Auxiliary, Martha Baird and Ver-nice Gray, pianists; Katharine Price and Iva Rider, vocalists; Mildred Redley, 'cellist; Frank W. Asper, flautist, with Carolyn Rice as accompanist, united in a program of commendable variety.

A large audience attended the debut of the N. E. Conservatory Quartet, Rudolph Ringerall, Ignace Nowicki, Paul S. White and Virginia Stickney. The recital was a triumph for the players in every number, whether of Schumann, Beethoven or Mozart.

Will C. Macfarlane's charming new operetta, "Swords and Scissors," was creditably given by the soloists and choristers of the West Roxbury Congregational Church, directed by Benjamin Guckenberger, in two performances, both of which were well attended. A portion of the receipts was devoted to war relief.

H. G.

Marcella Craft and Ethel Newcomb Appear in Red Cross Concert

A concert for the benefit of the Red Cross was given at the Greenwich House last Sunday evening by Marcella Craft, soprano; Ethel Newcomb, pianist, and John Palmer, monologist. A good-sized audience received the three performers with enthusiasm. Miss Craft's offerings included airs and songs by Puccini, Giordani, Mascagni and others, while Miss Newcomb played Chopin and Liszt pieces as well as some things of a salon type. Mr. Palmer's humorous monologues convulsed the audience.

Miss Van Arsdale Plans Active Summer

Ermentrude Van Arsdale, known for her unique musical interpretations of grand opera, is laying plans for an exceedingly active summer, which will include a number of engagements at the seashore, at various country places and in private musicales. Among her dates are several in New York. Miss Van Arsdale, besides being an accomplished pianist, commands an unusually clear diction, a pleasing voice and admirable intonations.

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- *"S'POS'N" "DOWN ON SMILEY'S FARM"
- "THE MOON BALLOON" "AT THE DAY'S END"
- *"MRS. BROWN AND THE GROCERYMAN" "WE'VE COME ALL THE WAY FROM TARRYTOWN"
- "THE LITTLE MAIDEN LADY"

War Songs:

- *"HONEY MINE"
- §"MY DEAR-O"
- §"BABY BUNTING (a Lullaby for Putting the Huns to Sleep)"
- "THE TRAMP OF MARCHING MEN" (Orchestrated and played by Modest Altschuler)

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Mrs. Lemmel is available for Recitals of Her Songs and Stories. Address care Musical America, 501 Fifth Avenue, New York



Photo by Alfred Oyer Hohen

BOSTON TAKES TO COMMUNITY SINGING

3,000 University Students Sing—
Quincy School Pupils Give
Festival

BOSTON, May 18.—Community singing, as fostered by MUSICAL AMERICA and the commendable movement of more singing in the public schools, so ably championed on all occasions by Editor John C. Freund, has had a recent impetus in these parts. Mr. Freund's address and the central figure in last week's conference of the Eastern Music Supervisors held in this city, will have an effect with limitless bounds. The movement is growing and erstwhile cold, conservative Boston, is quickened to a new musical era.

Last night Boston University Class Day exercises, which began at Riverside, Thursday, culminated in a choral festival and community "sing" in Tremont Temple, under the direction of Prof. H. Augustine Smith. The chorus of 300 was made up of university students, including the glee clubs of the university and singers from the Malden festival chorus.

Prof. Smith arranged a community singing program, which was joined in by the audience, numbering more than 3000. The community singing featured favorite home songs and songs of sentiment to the accompaniment of pipe organ, grand piano and trumpet. This was followed by the singing of songs of united Christianity. "The Community of Allied Nations," featuring new and old war songs, with the trooping of the colors, proved one of the strong numbers of the evening program. Prof. Smith was accorded an ovation by audience and students alike following the close of the program.

In Quincy, eight miles south of this city, the pupils of the public schools held a two-day song festival this week, which was a revelation to parents and visitors. On Monday evening the concert was by selected pupils from the eight grades of the grammar schools and the program the next night was contributed by High School pupils. The second night concert opened with the artistic rendition of the cantata, "Hiawatha's Wedding Feast," the chorus being assisted by Vernon Stiles and accompanied by the High School orchestra, David Weinhouse, student conductor.

The Girls' Glee Club sang two songs, after which a series of original compositions, including piano duets, Floris Wilson, 1920, and Irving Jackson, 1920; violin selection, David Weinhouse, 1918; vocal solo, Anna Irvine, 1918; piano solo, Paul Akin, 1921; violin numbers, Ruth Murphy, 1918. A feature of the evening, outside the work of the students, was the singing of camp songs by Vernon Stiles.

In addition to the now familiar war camp songs, Mr. Stiles sang a new one, "Yankee Doodle's Over There," written by Kent Perkins, of the Boston Herald.

Much credit for the successful two-day song festival is due Maude S. Howes, supervisor of music in the Quincy public schools, and she was accorded great praise for the praiseworthy culmination of her year's work.

Richard Arnold Seriously Ill

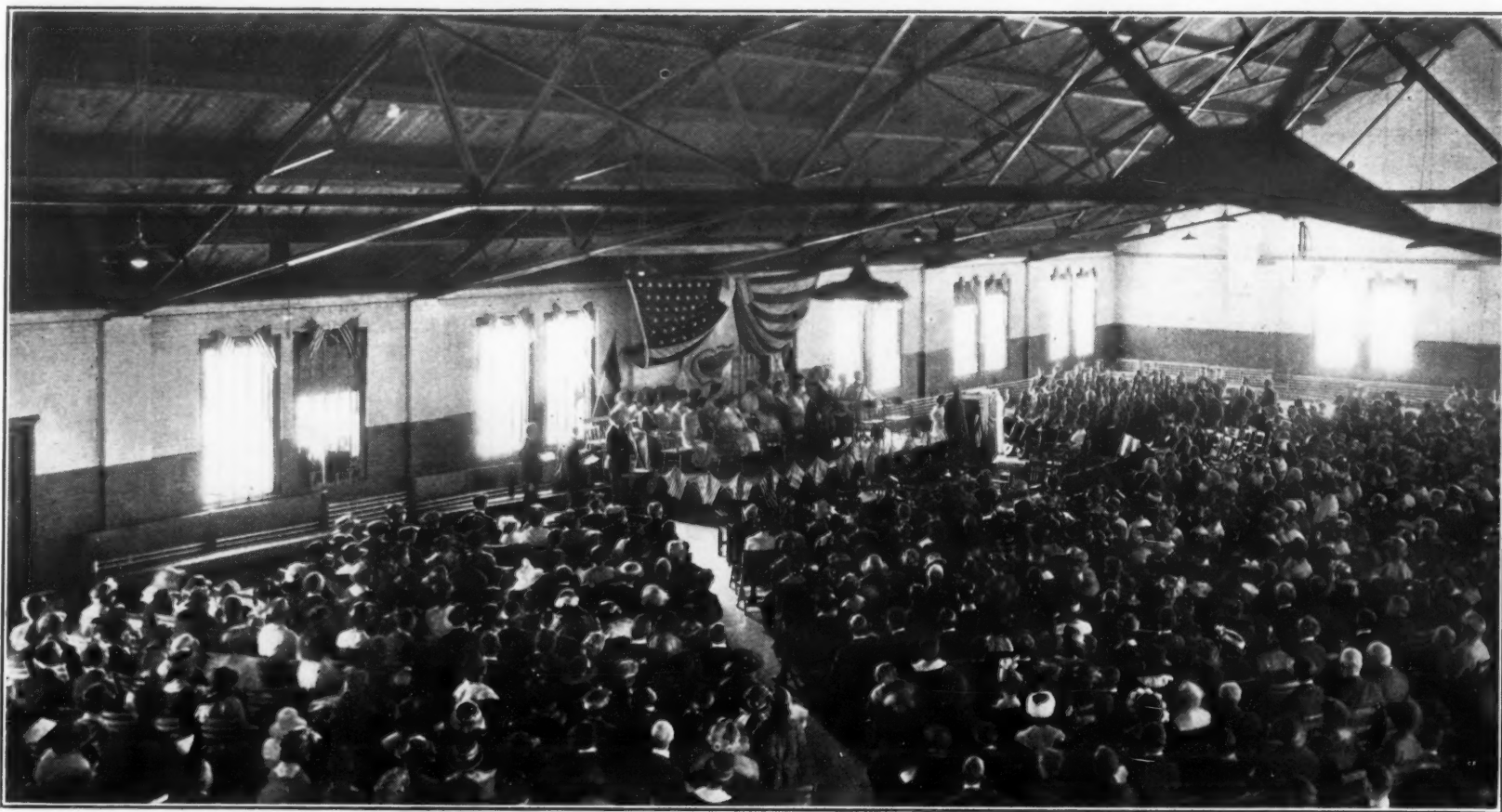
Richard Arnold, vice-president of the Philharmonic Society of New York, and for many years concertmaster of the orchestra was taken to the German Hospital on Monday, May 20. He has been seriously ill at his home in New York for the past month.

MERIDEN, CONN.—Under the direction of the educational department of the Woman's Club, a "Slav Song Recital" was given recently. The soloists were Grace Revere, Bessie Illingworth, A. B. Savage, Robert Service, Cornelia Dodd, Mrs. W. E. Graham, Harry H. Smith, Wells Rockwell and George C. Devaul.

WINDSOR LOCKS, CONN.—A Liberty Chorus was organized here recently, with Denslow King of Thompsonville as director. The organizer was William Queen; Miss Hall is chairman of the directing committee, composed of H. Cutler Jr.; E. Metcalf, Helen Shepard, Violet Eagen and Dexter Coffin.

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Popularity of Community Singing in Brockton Due to Efforts of Mrs. Nellie Evans Packard



Partial View of Second Community "Sing" of Two Brockton Companies of Massachusetts State Guard in Brockton Armory. Mrs. Nellie Evans Packard Is the Conductor

BROCKTON, MASS., May 17.—Community singing has been very popular in this city for the past two seasons largely through the energy and enthusiasm of Mrs. Nellie Evans Packard, the Boston vocal teacher and a resident of Brockton, who can easily claim to be among the first in New England to introduce community music.

Mrs. Packard for many years has been a leader in the musical affairs of her home city and made special effort to interest the general public in music. First noticing in MUSICAL AMERICA the use of the word "community" for public occasions of this kind, Mrs. Packard applied it in giving a name to a series of four public "sings," given under the

auspices of the Brockton Chamber of Commerce in the Colonial Theater during the winter of 1916-1917. With the assistance of the Rubinstein Choral Club, under the leadership of Mrs. Packard, the first "sing" was a pronounced success, and there has been no falling off in interest for the past two years during a succession of about twenty of these popular affairs, the average attendance being over a thousand. Six of these were in a series of Sunday evening community song services in the First Parish Congregational Church.

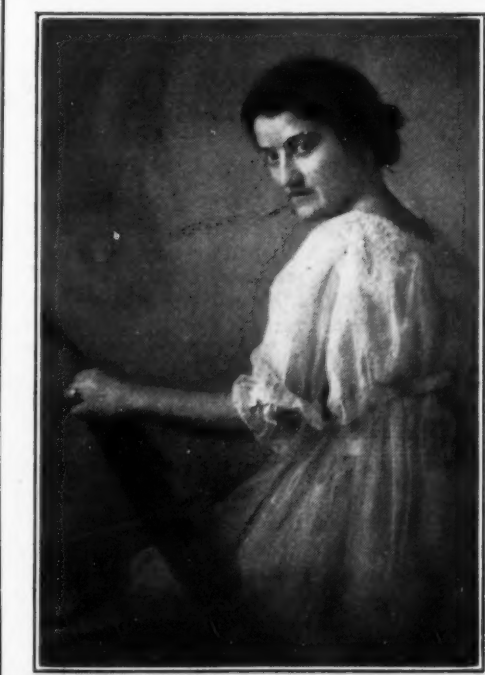
While the assistance of a chorus of professional talent is useful in community singing, Mrs. Packard often conducts her largest audiences without any help except a good pianist, keeping up

the interest for the hour and a half by judicious variety of program. A few minutes' introductory talk will help Mrs. Packard to gain such a hold upon her hearers that there is a ready response to suggestions. The customary songs for community work are used and often interest is increased by making up special programs of patriotic songs, home songs, old favorites, war songs, etc.

Mrs. Packard is a native of Wales, the land of mass-singing, and her youthful experiences in the Welsh Eisteddfod work may have helped her to bring out of her largest gatherings the spirit of folk singing to an unusual degree. "I never enjoyed any public work more," said Mrs. Packard, "nor seemed to please the people more."

BERTHE BARET, VIOLINIST, WILL PLAY IN AMERICA

Mme. Berthe Baret, French violinist, was born in Montlucon in the Department of Valier, where at the age of ten she commenced her musical education.



Berthe Baret, French Violinist, Now in America

After absorbing all her native city had to give musically, her family removed to Paris so that she might have greater

advantages. She took private lessons there of Lucien Capet and Pierre Sechieri. When she was sixteen years old her father died and she went with her mother to Orleans to live with her brother, in the meantime going to Paris weekly to continue her studies. The fatigue of these weekly trips proved too much for her strength and it was finally arranged to have her go to Brussels to live with a relative and enter the Conservatoire there. In 1911 Mme. Baret was graduated with the highest honors. Returning to France shortly after, she played numerous engagements, meeting with success wherever she appeared. Since the war Mme. Baret has not been able to return to her native country, where her artistic career was interrupted. She made three successful appearances in Buffalo last season, and has been engaged for two other recitals for next season.

SPOKANE OPERA COMPANY MAKES EXCELLENT DEBUT

New Enterprise, Organized by Enrico Tasseti, Wins Commendation in "Cavalleria Rusticana"

SPOKANE, WASH., May 13.—The Spokane Grand Opera Company, which owes its organization to the enterprise and ability of Enrico Tasseti, conductor, made an excellent debut before a large, appreciative gathering on the evening of May 8. The opera chosen was Mascagni's "Cavalleria Rusticana," and its performance proved that Spokane has within its confines enough vocal and instrumental talent to fill all the requirements for a grand opera company. Mr. Tasseti has had much experience as a conductor and is a gifted musician. The members of the orchestra are all professionals, many of them belonging to some of the best orchestras in town. The singers are young, with good voices. The chorus sings exceptionally well.

With all these elements it was but to be expected that the venture would meet with a hearty reception. Two of the principals in particular distinguished themselves, Emily Miloradovich as San-

tuzza and Raymond Mets as Turiddu. Though young and with little stage experience, they displayed marked promise. M. S.

Chicago Teacher Weds Student at Valparaiso (Ind.) Conservatory

VALPARAISO, IND., May 16.—A musical romance was that of Clarence Loomis of Oak Park, composer of instrumental music and a teacher at the American Conservatory of Musica, Chicago, and Miss Myrtle Francis Eaton, who were married yesterday. Miss Eaton, whose home is in Farley, Mass., after two years of music study in Paris and other parts of Europe, desired to finish her education in music at Valparaiso university.

Mr. Loomis teaches music at the Valparaiso institution.

FAIRMONT, W. VA.—The members of the choir of the First Baptist Church recently gave a successful concert. The assisting artists were Bertha Dilgard, Mrs. A. B. Smith, Jean Billingslea, Louise Moore and Edgar Barrett. Mrs. Minor Dunham and Katherine Moore accompanied.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

John Lund, Distinguished Musician and Conductor, Defends the Buffalo Correspondent of "Musical America"

To the Editor of MUSICAL AMERICA:

It seems a great pity that nothing can be done musically in Buffalo without arousing the ire of some of the individuals who are guiding the destinies of the Buffalo Community Chorus, and also of the Chromatic Club.

As the veracity of the report regarding the great demonstration for the Liberty Bond Loan sent to MUSICAL AMERICA by your correspondent here, Mrs. Humphrey, has been questioned, let me say that it was absolutely in accordance with the facts. Mr. Malone, Commissioner of Parks and Public Buildings, had read Mr. Freund's appeal concerning the formation of singing, marching clubs, etc., and was so intensely impressed with it that he called me up at once and asked me to carry out Mr. Freund's suggestion in connection with the big McAdoo meeting.

We organized four parades, which started from the north, south, west and east sides of the city, and marched, singing, each led by a band, to the hall where

Mr. McAdoo made his memorable address. I personally was in charge of the singing marchers who came from the north side. The Philharmonic Chorus participated, and the singing was so inspiring that many people left the sidewalks and fell into line.

Mme. Humphrey, your Buffalo correspondent, through conscientious work and rugged honesty, has earned the high esteem in which she is held by the decent and fair-minded musicians of Buffalo.

Very sincerely yours,
JOHN LUND.

Buffalo, N. Y., May 17, 1918.

[In connection with Mr. Lund's letter it may be well to state that in the report of the event, the Buffalo Morning Express of May 1 said:

"There should be no doubt of Buffalo's going 'Over the Top' magnificently for the Third Liberty Loan, in the rampant, infectious enthusiasm in the meeting at Elmwood Music Hall, addressed by Wm. G. McAdoo, Secretary of the Treasury.

"Exceptional even among the many Liberty Loan meetings in Buffalo was the packed gathering last night in the Elmwood Music Hall. From all parts of the city the men and women gathered in parades to march to the hall. They sang as they marched, a cacophonous shouting of the higher and more familiar notes of the patriotic and war songs of the times. Through the streets they hurried gaily. Long before Secretary McAdoo arrived at the hall the only vacant seats were those reserved on the stage. John Lund had been busy with his orchestra in a medley of popular airs. Songs were sung all over. The later arrivals filled up the aisles. Outside bands played valiantly. Their music was

drowned in the roar of welcome with which the audience rose to its feet when Secretary McAdoo appeared on the platform."

This quotation and others which could be made from the Buffalo papers support Mr. Lund's position absolutely.—Editor MUSICAL AMERICA.]

When Harrisburg's Schoolgirls Sang "Quand Madelon" for the "Blue Devils"

To the Editor of MUSICAL AMERICA:

One of Harrisburg's boys who came home on leave of absence after eight months at the French front as *conducteur de camion*, told us that the song heard by far the most among the French, and in fact among many of our boys, was "Quand Madelon." To our disgust, he was one of those tragic persons who do "not remember" words and who are short on most of the tune, and, after whetting one's musical appetite, can only whistle a tantalizingly small part of the chorus. We tried everywhere to get the music; all in vain. So you may appreciate my joy when, two weeks ago, the song appeared in your paper. My school choruses began to learn it at once and the rest of the tale was sent in to your news department, telling how the famous fighting unit in its visit here went "plumb" delirious with joy when they heard a big chorus of attractive young girls sing their favorite popular song in their own tongue.

And—if you could only have heard the community singing at the big mass meeting the same evening in honor of the French heroes and to hear Kathleen ("Pound-a-Minute") Burke give her stirring plea for the Red Cross, you would have been more than gratified to realize what big fruit Mr. Freund's three-day visit is already bearing. The singing was in charge of Abner W. Hartman, who leads the Moorhead Chorus.

With best wishes,

LILLIE HENCH HARRIS.
(MRS. WILBUR F.)

Harrisburg, Pa., May 17, 1918.

Hamlin Cogswell Urges a State Music Day in Every State

To the Editor of MUSICAL AMERICA:

The success of community and public school musical affairs, as I read of it in MUSICAL AMERICA, is balm to my soul. Having given a life's work to both phases and burned the candle at both ends in the cause, and now paying the penalty by a general breakdown and serious illness, I must express myself through the "Open Forum" and say to musicians, take care

of Mr. Freund, who is constant in his efforts to better American music.

I am envying any musician who is able to do something in these stirring times, and I would urge them in every State to have their State Music Day, as Pennsylvania, my glorious State, has done—and I am proud to say that former pupils of mine are helping nobly in giving music its proper recognition.

Why cannot governors of other States follow the example of Pennsylvania's executive?

HAMLIN COGSWELL.

Washington, D. C.

Congratulations from an Old Subscriber

To the Editor of MUSICAL AMERICA:

I enclose check for current year's subscription to MUSICAL AMERICA.

I want to congratulate you upon the continued outspokenness of your paper—the piquancy of its editorials—the fairness of its reviews, and to express some admiration of its stand upon matters musical in the English-speaking world. It is certainly time for music-lovers—concert-goers generally—to wake up to the good that there is in our music, and to insist that our own tongue—so beautiful when spoken correctly—shall be learned not only by the foreigners who come among us, but by our own singers, not all of whom can make themselves understood in the vernacular.

With many regards from one who has been a subscriber from the first issue of your paper, believe me,

Very cordially yours,

WILLIAM WOODHOUSE,
Conductor, Arion Glee Club.

Trenton, N. J., May 16, 1918.

Help Wanted!

To the Editor of MUSICAL AMERICA.

Planning to establish a conservatory of music in our town second to none on the continent, I am writing you as chairman of the committee, asking your assistance in securing artist teachers in piano and violin and voice.

A reasonable guarantee will be given the right people, but they must be real artists of broad education and culture and some teaching experience.

Since we have had Thomas, Alcock, Middleton and other artists here the people demand the best. For this they are willing to pay, but they must be very sure of the right people.

If you can put me in touch with people of this character who are not already signed up for next year, I shall appreciate it.

We want people of talent and brains who will also have the patience, tact and perseverance to build up a great school.

Their success could be added to greatly by concerts in the neighboring towns. I am sincerely,

MRS. EDWIN MACMILLAN,
Teacher of Voice and the Progressive Series of Piano Lessons.
Ada, Okla., May 8, 1918.

SAN JOSE QUARTET IN DEBUT

Organization of Women Warmly Greeted—Chautauqua Week in City

SAN JOSE, CAL., May 9.—The Pacific Ladies' String Quartet, a new organization, is the only one at present in this city devoted to chamber music. Assisted by Irene Stratton, harpist, the quartet gave its first public performance at the Longfellow School this afternoon and was enthusiastically received. The personnel is as follows: Marjory M. Fisher, director and first violin; Myrtle Sensenig, second violin; Harriet Earl, viola, and Ethel Chapman, cello. American music is to be featured on every program.

This was Chautauqua week, the Redpath-Horner forces opening their third consecutive season in this city last Wednesday with a concert by the Ladies' Regimental Orchestra. Others appearing were Eve Anderson, violinist; Hilda Brady, vocalist and pianist; the Marr Entertainers, disabled Canadian soldiers, who gave a program of songs and music of the trenches; Cimeria and his band, with Helen Carfarelli, soprano, soloist; Gladys Yves Brainard, pianist; Clara

Gray, contralto; Edna Wooley, soprano, singer of Indian songs; Albert Haberstro, basso, and Parvin Witte, tenor. This year's session is under the auspices of the local Red Cross Chapter. There has been a good attendance.

An unusual musical entertainment was given recently by four singers from the Fisk University, Nashville, Tenn., calling themselves the "Fisk Jubilee Singers." The quartet was composed of Eloise Ugams, soprano; Mrs. J. A. Myers, contralto and accompanist; L. L. Foster, basso, and J. A. Myers, tenor and director. The program included many of the old songs usually associated with "Jubilee Singers," as well as some modern compositions which disclosed the creative powers of the Negro. M. M. F.

Providence Chopin Club Hears Frank Ward's String Quartet

At the meeting on May 9 of the Chopin Club at Churchill House, Providence, R. I., Frank E. Ward's Quartet in C Minor for Strings was successfully performed by Mrs. Minnie Cameron Kenyon, first violin; Mrs. Gala Huling Swann, second violin; Mrs. Jacob S. Kelly, viola, and Helen Mathews, cello.

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MORE GLORY

"There's A Long Long Trail"

BY STODDARD KING
AND ZO ELLIOT

The New York Times
NEW YORK, MONDAY, MAY 8, 1918.
PRIZE GOES TO WAR SONG.

"Long, Long Trail" Held Best Expression of Yale's Traditions. Special to The New York Times.

NEW HAVEN, Conn., May 8.—Yale today awarded the Francis Joseph Ver-non prize of \$100, offered for the best poem expressive of Yale ideals, life, and associations, to the popular war song, "There's a Long, Long Trail."

The award never before went to a popular song. The authors, Alonzo Elliott and Stoddard King, are Yale graduates of the Classes of 1913 and 1914, respectively. Elliott wrote the music in 1913, a year before the outbreak of the European war, in his room in Connecticut Hall, Yale. He is now engaged in agriculture in Manchester, N. H. King is now doing editorial work on The Spokesman-Review, in Spokane, Wash. He wrote the words in collaboration with Elliott without thought of the part of song that the poem would ever be sung in connection with war. The judges who awarded the prize were Professors Wilbur Cross and Harry Jepson, Yale, and Dr. Colman W. Cutler, Yale, 1888, of New York City.



The song that at this time should be on every program

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Chief of Claque Defends His Calling; Says Public Is Too Apathetic to Applaud

Hand-Clapping Brigades Are Indispensable in the Opera House, Declares Signor Margoles When Coaxed Into an Interview—Artists Crave Applause After Their Heavy Arias, He Explains—How the Professional Noise-Makers Come to the Rescue During the "Glorious High Note"—Claques a Nuisance? Why Even Czar Nicholas Didn't Complain!

By VERA BLOOM

FOR some time past the musical public has been playing a little game with itself. It has denied the existence of professional hand-clappers, in other words, the claque, and at the same time it demands that it be abolished! Now, anyone who has been to the opera, either as the crowning event of "seeing New York," or is an indispensable part of every audience, has heard that orchestrated symphony of applause that comes from all around the walls of the auditorium as if under the baton of a master conductor.

And hearing these thunderous or staccato palms, with which one must be born, and cannot hope to achieve, he asks the why and wherefore and learns from those who know that "it's the claque," and that it has become an indispensable organization to which the artists gladly and openly pay for so much a curtain call, with "bravos" extra!

Soon you join the rest of the press and public, and begin to denounce the claque, one-fourth because it is rather a nuisance, the other three-fourths because it is the general and easiest thing to do. Then you begin to rely on it. Instead of scattering your programs, wraps and opera glasses all over the floor by giving way to your feelings after a beautiful bit of singing, and showing the artist the recognition that he deserves, you learn to leave the applause to the claque. After all, you argue with yourself, what's the use? No ordinary mortal could ever hope to make so much noise, or do it so frenziedly.

Occasionally, when you can't hold back any longer, and applaud in the good old-fashioned way, all you get for your pains is a crushing, raised eyebrow stare from the regal lady in front of you, or an amazed gasp from the drab little person beside you, who doesn't see the boxholders clapping, and cannot imagine why you should be disturbing the peace. So it has become a regrettable fact that the opera audiences will not applaud, and the artists, to whom it is as much a part of the performance as the orchestra or the scenery, must pay professional hand-clappers to provide what the public should give in enthusiasm and recognition.

There have been countless tirades against the claque, and the poor claque has kept a reserved and resigned silence in return. But it seems only common justice to give them a chance to explain and try to justify themselves.

But I found that even wearing the white feather and openly carrying the flag of truce would not lead Mr. Margoles, the head of the claque, into an interview, until the influence and introduction of one of the opera's high officials was brought to bear. In fact, it was necessary to corner him in the farthest end of the lobby, and combine the wisdom of a serpent and the meekness of a dove, to persuade him to talk.

"Very well, then," he said, at last, with a weary gesture of resignation, "tell them the claque is the stimulant of the opera. Great artists, unlike you and I, cannot bear monotony. Their temperaments need applause and approbation, where we are satisfied to go on, year after year, doing our work because it's our duty or because we're paid for it."

Artists Demand Applause

"But no artist whose performance depends on the inspiration of the moment, can pour out his heart and soul for a whole evening, unless he hears some re-

"Now, there may only be one aria in the opera that is immensely popular, but the singer may have three or four others even harder to do. For these he cannot depend on the audience, but he must have the applause. Therefore, he depends on the claque to start it, and some of the audience is sure to join in."

"We have been criticized for applauding before the last note of a number has died away. But people do not understand that that is timed to help the artist. He takes a glorious high note, which he will hold as long as possible. But, not to have to think of finishing it,



The Artists Demand Applause—Therefore, the Claque

sponse from the house. Even an acrobat in the circus will refuse to do his 'turn' unless he knows that he will be applauded after each feat, to give him courage to do the next.

"It is the same here at the opera. The arias are the feats, and after the singer has finished one of these, he or she needs and must have encouragement to go on to the next. They are so used to applause at certain times during the course of an opera that it would throw them out entirely if they did not hear it, just as if they did not hear the usual orchestration."

Mr. Margoles paused. He looks, and no doubt he is, very tired. But he seemed entirely sincere and serious in what he said.

"The greater the artist the more he needs the applause, from the audience if he is sure of it, if not, from the claque. Even Jean de Reske, who carried people off their feet as no one else has ever done, had the claque waiting in readiness in case something should happen and the house would not applaud. He knew he could not finish the performance if he did not hear it at the usual points."

"The lesser artists always have the house well filled with friends, in other words a private claque. But on a gala night the audience is composed either of those who, having paid their hard-earned money to hear a great artist, wait critically for the best to happen, or those to whom the opera is only a way of spending the evening between dinner at Sherry's and supper at the Ritz, and who have no way to applaud."

or to worry about its ending weakly and leaving a disappointed silence before the house applauds, the claque is supposed to come in at just the moment that will be a perfect finale for the aria, and give the artist a chance to raise a crescendo of enthusiasm."

"Then, the men of the claque understand music, and really know the operas?" I asked.

Trained Hand Clappers

By this time the intermission was over, but luckily Mr. Margoles was not needed at the beginning of the act, so he continued: "Yes, most of them are sons of musicians or in some way connected with the opera, and they have been raised on music. Many of them have been coming to the Metropolitan since babyhood and they all know the operas by heart."

"More often than not it is the friends of the singers who break in at the wrong time, or else well-wishers who have never been inside an opera house before, who have bought tickets and have come to applaud for some special artist. Of course, whatever happens is blamed on the claque, just as if one uniform maker is a 'profiteer,' every other firm in that business is under suspicion."

"Have you ever had a chance to see what would happen without the claque?"

"Yes. Maurice Renaud, the most popular French baritone who ever came to America, and who is now at the front, always had an enormous ovation when he sang *Athanael* in 'Thais' with the help of the claque. One night he decided to try a performance without it, trusting to the audience to applaud. The first act went by to dead silence, the ones that followed were as quiet as a cemetery. The next day M. Renaud re-engaged the claque, for he had found he could not even sing his most famous rôle without it, the audience had waited in vain for its cues!"

"All that is left to the artist to-day is applause. I remember, in the old days, when the audience would unhitch the horses from the singer's carriage, and pull it to the hotel. I have seen torchlight parades before a singer's window, and a whole audience stand in the street after the performance to serenade the artist! Before it was forbidden to pass flowers across the footlights, florists used to work at the theater, building huge structures of flowers that had to be wheeled on from the wings! It was nothing for a favorite prima donna to receive a hundred bouquets. Think of the enthusiasm

this aroused. Nowadays, the public even begrudges its applause. The claque will only be necessary so long as the public refuses to do its share."

In Old Madrid

"Was there as much feeling against it in Europe as here?"

"Not that I have seen," he declared, "except in Madrid, where the claque has become nothing but highwaymen and blackmailers, and where they hoot and whistle at the performers if they are not paid. It is the right of any opera-goer to applaud or to keep still—that is all we do here, and no one could say we have abused our privileges."

"I have sat near the ex-Czar in Petrograd, and he did not object to my applause. I have been in the very next box to President Poincaré and his staff at the Opéra in Paris, and there was not a word of complaint. They understand that the claque is the connecting link between the audience and the performers, and they have found it a necessity."

"Is it also a necessity at symphony concerts and recitals?" I inquired.

"Not so often. The symphony audience is a serious one, and there for one purpose, to enjoy the music. But the opera is a combination of music-lovers, sight-seers, and people who come to a

social event. As for recitals, the audience has only come for one artist, so it is not a question of having to applaud a whole cast. Then there are always many friends at a recital, either of the artist or of some composer on the program."

"But, after all, the real place of the claque is to act as a stimulant, as I said before, and it stimulates not only the singers but the audience as well."

There you have the case for the defense. And when you come to think of it, are not the "pluggers" from the music publishers, the "footers" at every football game, even the ushers at the theaters, who are always supposed to applaud at the vital points of the play, only camouflaged clagues?

The issue remains with the public. When it is ready once more to be genuinely enthusiastic and grateful to the artists who give their all every time they appear, the claque will cease to be of itself.

Music at the Rialto and Rivoli

Rimsky-Korsakoff's "Scheherazade" is being played by the orchestra at the Rialto Theater this week, under the alternate leadership of Hugo Riesenfeld and Nat W. Finston. Greek Evans, baritone, sings "A Son of the Desert Am I," by Walter A. Phillips. The orchestra is also giving the intermezzo from Mascagni's "L'Amico Fritz." Arthur Depew and George Crook play organ solos. At the Rivoli the Overture to Thomas's "Mignon" is being given, with Hugo Riesenfeld and Erno Rapee alternating as conductor. Two dancers from the Luigi Albertieri Ballet School, under the direction of Mr. Albertieri, interpret Paderewski's "Minuet." Winifred Marshall, soprano, sings the popular "Shadow Song" from "Dinorah." Firmin Swinne and Uda Waldrop are the organists.

OAKLAND, CAL.—Clarence Eddy, the organist, gave a recital recently at the First Presbyterian Church, scoring a remarkable success.

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Bureau of Musical America,
Railway Exchange Building,
Chicago, May 18, 1918.

MME. MATZENAUER came to the Grand Opera House on the afternoon of May 12 and gave the best song recital that she has yet given in Chicago. Some of the high points of her program were Handel's "Caro piu lusinghe," Gretchaninoff's "In the Steppe," Saint-Saëns's "Guitars and Mandolins," and the aria "Ah, mon fils," from "Le Prophète," sung as an encore, not to mention the pair of songs composed for her by her accompanist, Frank La Forge, with special reference to her range and quality. These displayed her voice both large and low, sustained and flexible, big and soft high notes, big and soft low ones, and all the variety lying in between.

The Civic Music Association gave two performances on May 11. One was at Seward Park, by the children's choruses of Hamlin, Seward and Lake Shore parks and the Jenner School, in a program of folk songs and with John Barker, boy violinist, as soloist. The other was the final concert of Glenn Dillard Gunn's American Symphony Orchestra at the Hyde Park High School. The latter was given through the co-operation of the Board of Education and the Chicago Tribune.

Cornelius Van Vliet, up to the present time the first cellist of the Minneapolis Symphony Orchestra, announces that this will be his last season in orchestral work. He plans to go to New York and devote himself to concert engagements.

It is rumored that Richard Czerwonky, violinist, with the same organization, is also to leave the orchestra and go in for concert work.

The final Edgewater Beach Sunday afternoon musicale for the benefit of the Navy Relief Society took place May 12. A children's program was arranged, the youthful artists being Muriel Nathan, toe dancer; Litta Cohn, cantillations; Sam Thompson, boy soprano, and Joseph Corré, pianist. Civic music and community singing will be made more active this year under the direction of Herbert E. Hyde. Special platforms have been erected in Lincoln Park, effective lighting has been installed, and plans are being carried out for a festival of light as well as sound.

Permelia Gale appeared on the program following the annual meeting and breakfast of the Lake View Musical Society at the Congress Hotel May 13. Songs by various members of the society were sung.

Frances Ingram, contralto, gave a concert at Epworth Church on the evening of May 10.

The Sunday Evening Club, Edgar Nelson, director, gave a request program May 11. Among other numbers were Franck's "O Praise Ye the Lord," Root's "Soft Floating on the Evening Air,"

Mendelssohn's "O for the Wings of a Dove" and Elgar's "Land of Hope and Glory."

The Ensemble Trio, Mabel Corlew, Smidt, soprano; Ethel Murray, 'cellist, and Mr. Fraser, pianist, appearing at the Great Northern Hippodrome this week, are singing the Lagourgue-Dunroy patriotic song, "The Avengers." Charles Lagourgue is connected with La Chorale Française de Chicago, which has for its purpose the producing of works by French composers in this city.

Frederica Gerhardt Downing, contralto, was soloist in the "Elijah" performance in Indianapolis, May 13, for the benefit of the fatherless children of France.

Charles E. Gallagher, basso, was a guest artist in two gala performances of grand opera at Lomard College, Galesburg, May 16 and 17.

Howard Wells, the pianist, gave an entertaining and instructive lecture-recital on "Musical Thought Building" at the last regular meeting of the Chicago Public School Music Teachers' Club in the Nicholas Senn High School.

Hanna Butler sang the "Marseillaise" in the character of Joan of Arc in the Women's Clubs' pageant performance at the Auditorium, May 11. On May 17 she gave a song recital in Kimball Hall, in which, among other numbers, she presented a group of songs by Lulu Jones Downing, and on the following night she sang several groups of French songs at a Belgian benefit before the Soirées Françaises at Barnum Hall.

Reed Miller and Mrs. Miller (Nevada Van der Veer) made a brief visit to Chicago this week, being on the last lap of a long concert tour.

Robert MacDonald, the pianist, who entered the United States Navy, is now on the seas. He was one of sixteen to enlist for special service on the flagship Birmingham.

The Chicago Mendelssohn Club has elected the following artists for the coming season: President, John W. Williams; vice-president, F. E. Tracy; secretary, Allen M. Weary; treasurer, John L. Lehnhard; librarian, E. A. Emery; directors, Elmer J. Crabbs, Fred W. Frank, Clarence H. Nelson, Edwin C. Olson and Edward D. Roberts. Harrison M. Wild was reappointed musical direc-

tor and Harriet Martin Snow business manager.

Americans in Concert

The Young American Artists' Series, directed by Glenn Dillard Gunn, concluded its second season, May 16, with a joint recital by Lucille Dokken, pianist, and Edward Eilert, baritone, at Fine Arts Recital Hall. Miss Dokken is one of the best pianists who has appeared in the series. She is young, even for a débutante, but she plays with an excellent, firm tone, fleet and accurate fingers and a good deal of wisdom in the use of the pedal. What is more to the point, she has a delicate, fanciful imagination in her interpretations. The one point upon which she still needs development is sheer muscular force. There were instances in the Grieg G Minor Ballade and the Chopin B Flat Minor Scherzo which did not register properly, simply because there was not enough drive behind them, but the lighter parts of the Grieg work, Cyril Scott's "Valse Caprice," MacDowell's "Bluettes" and a larghetto movement by Mozart were played with intelligence and poetry.

Although Mr. Eilert describes himself as a baritone and, although he sang baritone songs, it would seem from the quality of his voice and its effective range that basso would be a more accurate classification. Because of this, the best singing heard from him was done in Tchaikovsky's "Pilgrim's Song." He sang it with dignity and breadth and projected the words clearly and distinctly. In songs of high range he betrayed a tendency to sing flat. Mrs. Eilert was an able and sympathetic accompanist, in addition to being the composer of one of his songs, "The Water Lily."

Alma Voedisch paid a call to the Chicago offices of MUSICAL AMERICA this week. She is about to start West in the interests of the artists under her management, Marie Morrissey, Yvonne de Tréville, Theodore Spiering and Henri Scott. Mr. Scott has just finished a tour of Colorado, and will have another tour in Nebraska during the month of August. Miss Voedisch states that she has also booked ten dates for him in the Northwest for next season.

EDWARD C. MOORE.

MONTEUX WINNING NEW TRIUMPHS AS CONDUCTOR

PIERRE MONTEUX, the French conductor, came to America in the fall of 1916, at the invitation of the Metropolitan Opera Company directors, to conduct the orchestra of the Serge de Diaghlioff Ballet Russe in New York and on tour. He was granted a leave of absence from his regiment, the Thirty-fifth Infantry Territorial, by Premier Briand, to do this work.

At that time Mr. Monteux had been in the trenches about Verdun since the outbreak of the war. Previous to the war he was conductor of the famous Colonne Orchestra of Paris. Later he founded his own orchestra, which gained

such a vogue in France that it was selected to accompany the Boston Opera Company during its Paris season of 1914. Mr. Monteux had also been leader of the Russian Ballet Orchestra at various places in Europe.

His success with the Russian Ballet Orchestra here led to his appointment last summer as the conductor of the Civic Orchestra Society's concerts last summer in St. Nicholas Rink, New York.

During his first days in America Mr. Monteux created a sensation in musical circles by refusing to conduct the music for Strauss's "Till Eulenspiegel," saying that such an act would bar his return to his native land.

BROOKLYN, N. Y.—Illuminato Miserendino, violinist, gave a recital on Friday night, May 17, in Public School No. 62,

under the auspices of Seward Park Community Center. Mr. Miserendino was assisted at the piano by Anna Amato.

CITY OF DENVER TO PRESENT ARTISTS

Death Takes Mayor Speer Who
Was Leader in the Civic
Music Undertakings

DENVER, COL., May 16.—A series of ten subscription concerts, arranged by Mayor Robert W. Speer, who died last Saturday, will be given at popular prices in the Municipal Auditorium next winter. Famous artists, among them Matzenauer, Fremstad, Althouse, Middleton, Eddie Brown, the Boston Opera Quintet, the Oratorio Quartet and others, will appear in the course. The best seats will be sold at \$2.50 for the series of ten concerts. With war tax this will make the cost to patrons 27½ cents per concert. There will be good seats in the balcony at even a smaller single admission fee.

The great municipal organ will be utilized in each concert, and the municipal chorus, under direction of City Organist Reynolds, will also sing frequently. One concert near Christmas time will present the oratorio, "Messiah," with municipal chorus, organ, an orchestra and prominent soloists. A. M. Oberfelder, Western representative of the Redpath Bureau, will manage the series of concerts for the city. It is believed that by this arrangement Denver citizens will enjoy high class concerts at an admission fee below that charged for similar privileges in any other American city.

Mayor Speer, to whose vision and enterprise Denver owes the recently installed municipal organ, the free concerts in parks and in the City Auditorium and practically all of the public improvements that have made Denver an ideal city in which to live, died May 14. Mayor Speer had suffered from a severe cold for several days, and on Saturday last pneumonia developed. The loss to this community is incalculable.

Fortunately the city charter provides that in this emergency the Manager of Improvements and Parks shall automatically become Mayor and serve until the next regular municipal election. The present incumbent of that office, W. F. R. Mills, may be depended upon to carry to completion the many public improvements now under way. Mayor Mills will also likely continue the municipal music program as conducted by the late Mayor Speer.

Robert Slack will continue his series of artist concerts in the theater section of the Auditorium next season. He announces the engagement of Frances Alda, Anna Case, Sophie Braslau, John McCormack, Hipolito Lazaro, Eugen Ysaye, Jascha Heifetz, Josef Hofmann, Rudolph Ganz and the San Carlo Grand Opera Company. A glance at the above list will show that Denver is to enjoy a very respectable musical menu next season.

J. C. W.

Cincinnati Festival Audience Carried Away by Carlo Liten's Eloquence

Through an inadvertence the name of Carlo Liten, the Belgian tragedian, was omitted in the report of the Cincinnati May Festival in last week's issue of MUSICAL AMERICA. Mr. Liten appeared there, declaiming Cammaerts's "Carillon" to Elgar's music, and aroused the greatest enthusiasm of the week through his fervent enunciation of the patriotic poem. At the words "to Berlin" the audience rose in a body and remained standing to the end of the performance, giving him round after round of applause at its conclusion.

Troops Cheer C. N. Granville

Charles Norman Granville, the New York baritone, sang before 3000 soldiers at Camp Merritt, Tenaflly, N. J., on May 14. He had an enthusiastic reception, winning his biggest success of the evening with Arthur A. Penn's song, "The Magic of Your Eyes," which the soldiers liked so much that at its conclusion they shouted, whistled and stamped with great enthusiasm.

NEW HAVEN, CONN.—Julius Moss has been elected director of the Y. M. H. A. Symphony Orchestra, by the Board of Directors of the Y. M. H. A. Through Mr. Moss's energy the Y. M. H. A. orchestra, consisting of thirty-five musicians, was formed and is successfully going on in its work.

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Efforts of Mary Lavinia Young
Bear Excellent Fruit —
May Day "Sing"

VALDOSTA, GA., May 5.—Two musical events, especially noteworthy in their indication of a strong and growing interest in matters musical in this section of South Georgia, took place here on May 2 and 4 respectively. The celebration of May Day at the South Georgia State Normal College was largely musical in character. The Community Chorus sang with striking effect "Dixie," "Columbia" and Rubinstein's "Spring Song"; members of the sixth and seventh grades sang Schumann's three-part chorus, "Good Night, Pretty Stars," and Schubert's two-part chorus, "Serenade," in a manner to reflect credit on the musical teaching which could bring about such unusual effects.

On May 4 the Glee Club and Chorus of the college gave the operetta, "Princess Chrysanthemum," as a Red Cross benefit to a capacity audience in the Valway Theater. Alma Scott sang the leading rôle with refinement and good taste, as well as with dramatic fire. Hazel Bourquaine's solo was given with splendid finish. The choral work displayed a uniform excellence.

To Mary Lavinia Young, director of music at the South Georgia State Normal College, belongs credit for the careful training which produced such results.



Mary Lavinia Young, Director of Music at South Georgia State Normal College

The Misses Milligan and Pratz accompanied the music and dances respectively.

Adalina Schumacher Wins Laurels in Bayonne, N. J., Concert

BAYONNE, N. J., May 20.—Among those who took part in a concert given by the St. Paul's Ev. Lutheran Church here on the evening of May 16 was Adalina Schumacher, a talented young pupil of Oscar Saenger, the New York vocal teacher. Miss Schumacher sang the soprano part of Shepard's cantata, "The Sermon on the Mount," and a solo by Boex. Both of these numbers were heartily applauded by the large audience

present. This young artist has a voice of charming quality and gives every promise of making a success in the concert field, which she expects to enter within the next season. Miss Schumacher will also sing at the confirmation services to be held on Sunday afternoon, May 26, at Temple Emanu-El of this city.

"Night in Japan" at Michigan University

ANN ARBOR, MICH., May 13.—The Cosmopolitan Club of the University of

Michigan gave a musical evening in Sarah Caswell Angell Hall, calling up "A Night in Japan," on May 11. Among the musical numbers was a flute solo by M. Ueyehara, a student of the University School of Music. "Koto" music, the feature of the concert, was arranged for the piano and played by Albert Lockwood, head of the piano department of the University School of Music. Ada Grace Johnson, also of the School of Music, sang "Beautiful Japan" and a selection from "Butterfly," and later a group of songs entitled "An Excursion Through Japan." C. A. S.

CONCERT FOR RED CROSS

Ridgewood Orpheus Chorus and Gifted Soloists Appear in Brooklyn

The Red Cross benefited materially by a concert held at the Brooklyn Baptist Temple on Monday evening, May 13, at which several pleasing artists volunteered their services, in addition to the Orpheus Glee Club of Ridgewood, N. J. This fine body of male singers, under the direction of Wilbur A. Luyster, sang with spirit numbers by Bizet, Clough-Leigher, Neidlinger, Warner, Bullard, Speaks, Forsyth, Crist and Kremser.

Edith Hallet Frank, a gifted soprano, gave "Vissi d'Arte" from "Tosca" with artistry. "Carry Me Back to Old Virginia," sung by Miss Frank in conjunction with the Glee Club, was another effective number. Miss Frank's final offerings were Bartlett's "Sweet Little Woman of Mine" and Mrs. Beach's "The Year's at the Spring."

Lucille Collette, violinist, was heard to advantage in the Vieuxtemps "Polonaise," Kreisler's "Caprice Viennois" and the Sarasate "Gipsy Airs." Alexander Rihm accompanied Miss Frank and Miss Collette at the piano in his usual competent manner.

An interesting feature of the evening was an address by Capt. Arthur Rudd of the American Embassy at Petrograd. A. T. S.

Musical for Brooklyn Mundell Club

The active members of the Brooklyn Mundell Club were entertained at the home of Mrs. John G. Turnbull with a musicale-tea on Thursday afternoon, May 16. A delightful program, arranged by M. Louise Mundell, director of the club, was given by Mrs. Elizabeth King, Mrs. Charles Gilbert-Raynor, Mrs. John G. Turnbull, Miss Mundell, Ruth Hoagland, Mrs. George C. Tucker, Mrs. Streeton, Miss Lampman, Miriam Dinkel-spiel and the Choral Club. Wilhelmina Miller presided at the piano. A. T. S.

LYDIA LOCKE ONE OF CARUSO'S BEST LIBERTY CUSTOMERS



Lydia Locke Buying \$50,000 Worth of Liberty Bonds from Enrico Caruso

Whereas many singers have given generously of their services at the numerous patriotic meetings held for Liberty Loan and other functions of this kind, there are not many who have come forward with so generous a subscription for Liberty Bonds, like Lydia Locke, the American soprano, when at the big gathering at Carnegie Hall on April 30 she purchased \$50,000 worth of bonds of the Third Loan from Enrico Caruso. Miss Locke and her husband, Comm. Arthur H. Marks, had already subscribed heavily to the loan, but responded on this occasion in real patriotic style and added another \$50,000 to their contribution. The above is Cartoonist Viafora's impression of the scene.

National Quartet Begins Three Weeks' Tour of Training Camps

At the concert given by Mrs. Newton D. Baker, wife of our Secretary of War, and the National Quartet at Masonic Hall, Hyattsville, Md., on May 3, for the benefit of the Red Cross, the quartet scored in Arthur A. Penn's "The Magic of Your Eyes" and in songs by Fanning, Buck and Marshall. This quartet starts this week on a three weeks' tour of the training camps, under the auspices of the War Department Committee on Training Camp Activities.

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Wedding Ceremony a Surprise for Guests at Mme. Backus-Behr's Studio

SELDOM has a surprise party contained an episode or a detail so unusual as the occurrences which transpired on Friday evening, May 17, at the home of Mme. Ella Backus-Behr, the New York vocal instructor, when Mme. Behr, as is her custom, invited some fifty friends to celebrate the birthday of her mother. Mrs. Seraphina de M. Backus, Mme. Behr's mother, beloved of all this teacher's pupils and friends, reached her eighty-second year on this occasion, looking forward to the usual enjoyable evening, such as has marked her birthday in other years.

Among the guests was the Rev. Harry Marsh Warren, D.D., of the Parish of All Strangers, a friend of the family. It appeared that he had been called upon earlier in the day to marry Lieut. Edward Olin Keller of Roanoke, Va., who was unable to get leave from his post. The bride of the lieutenant had, however, arranged with Dr. Warren to telephone him at Mme. Behr's, just as soon as she heard from the groom that he could get

away. Consequently at 8.30 o'clock Dr. Warren was called to the 'phone and informed by Ethel Anna Wan Ressel that she and Lieutenant Keller were ready to be married. Dr. Warren responded immediately, but instead of leaving the party at Mme. Behr's told the bride and groom to come right up, and notified Mme. Behr that they were to have a wedding at her mother's birthday party. The fifty guests immediately threw themselves into the spirit of the event, arranged the drawing room, improvised an altar and awaited the arrival of the couple.

No one present, with the exception of Dr. Warren, knew them, but all welcomed them. Mrs. Backus's birthday flowers were transformed into bridal bouquets, and she presented the bride with a bouquet and gave her in marriage. The wedding march was played by Ida Hirst Gifford, Mme. Behr's valued assistant, and the whole gathering gave patriotic expression to its feelings by singing "America" and "The Star-Spangled Banner." Several of Mme. Behr's pupils also sang solos.

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NOTES OF THE CHICAGO STUDIOS

Chicago, May 18, 1918.

COMMENCEMENT exercises of the dramatic department of the Lyceum Arts Conservatory were held in Lyon and Healy Hall May 16. The program was presented by Bessie Banks, Dorothy Davis, Corinne Jessop, Mrs. Katherine Sperry, Lois Alexander and Florence Zander, at the end of which diplomas were presented by Elias Day, director of the school.

A song recital was given by Marcia Glover Higginson, soprano, in the MacBurney Studios, May 6. Miss Higginson disclosed a voice of much clarity and sweetness and also good diction. John Doane furnished able accompaniments at the piano.

The Young Artists' Series, under the direction of Walter Knupfer, concluded with two interesting piano recitals. Anna Daze appeared May 8 in a program containing works of Schumann, Chopin, Grainger, Scott, D'Albert, Mendelssohn and Liszt. In the week following Agnes Blafka played extensive works by Beethoven, Chopin, MacDowell, Gluck-Sgambati and Liszt. She was assisted by Helen Dvorak, violinist, who played a Handel sonata and shorter works by Friml and Wieniawski.

The Wilmette branch of the Knupfer Studios gave a concert May 18 before the Wilmette Woman's Club. Piano pupils of Louise Bridges and Mabel Rippe, violin pupils of Ruth Breyspraak and expression pupils of Gertrude Hemken, took part.

The school of opera of the Chicago Musical College occupied the stage of the Ziegfeld Theater May 18. Ruth Kuerth and Melba Alexander, assisted by John B. Miller of the faculty and Rollin Pease, gave the second and third acts from "Romeo and Juliet"; Dan Denton and Orpha Jesse, assisted by Rollin Pease, sang the first act of "Samson and Delilah," with a ballet from Andreas Pavley's class consisting of Lillian Young, Lynda Nelson, Roslyn Philips, Letitia Kinsey, Olga Borowski, Faith Hoffmann, Florence Gast, Louise van Dalsum, and Eleanor and Marcella Wellington; and the performance was concluded by a presentation of the third act of "Madame Butterfly," in which Ruth Kuerth, Sylvia Loder, Lucile Campbell, Grant Kimbell and Stanley Deacon took part.

Gladys Todd, pupil of Rudolph Reuter and Adolf Muhlmann, is on a concert tour with the Treble Clef Club.

Margaret Wilson, pupil of Karl Reckzeh, gave a piano recital in the Recital Hall of the College May 18.

Three pupils of Leon Sametini have recently been engaged for public appearances. Evelyn Vitto-Levin will appear at the Hebrew Institute, Ralph Michaelis was one of the soloists at the May Festival in Rochelle, Ill., and Florence Eaton has been engaged for a week's series of solo performances at the Great Northern Hippodrome.

Evelyn Hattis Fox, one of the talented pupils of the International College, has recently appeared upon three large benefit programs, giving readings and piano

and vocal selections. Her excerpt from "Lilac Time" met with hearty applause at the Red Cross benefit in Oak Park.

Pupils of Charles W. Clark appeared in a concert for the nuns of the religious orders May 18 in the Bush Conservatory Recital Hall.

The pupils of Mme. Harthan Arendt are singing "The Song of the Mothers" and "The Star-Spangled Banner" in Maeterlinck's "Blue Bird" film production at Orchestral Hall this week.

Florence Chaser, pupil of Hanna Butler, sang a group of compositions by Mrs. Lily W. Molines in Gary, Ind., May 13. Others of Mrs. Butler's pupils were heard in recital at her spacious studio last week.

Agnes Hope Pillsbury presented four of her professional pupils at the Philistine Theater on the afternoon of May 18. The artists appearing were Alma Birmingham, Vini Fravel, Dagmar Herem and Thelma Melville.

Notes from the Viola Cole Studio: A musical program comprising numbers from Poldini, Warner-Mozart and Paganini-Liszt was given by Janet Miller at a meeting of the Women's Welfare League of Oak Park held in the Lincoln School gymnasium on Wednesday evening, May 8. The club is working to secure better co-operation with the Gov-

ST. LOUIS CRITIC WINS SUIT AGAINST TENOR

Jury Decides Constantino Should Pay Damages to Composer of Opera, "Louis XIV"

ST. LOUIS, MO., May 16.—An echo of the performance of Homer Moore's opera, "Louis XIV," which took place here on Feb. 17, 1917, was heard this week, when on Tuesday there came to trial in Judge Grimm's division of the Circuit Court a suit which was filed by the composer against Florencio Constantino, the Spanish tenor, for \$1,250. After two days' trial the jury awarded Mr. Moore, who was at that time critic of the St. Louis Republic, a verdict of \$1,343.12, this being the full amount of the claim plus interest to date.

It was testified that Constantino was engaged to sing the title rôle in four performances of Moore's opera for the sum of \$2,500 and, after postponing the première performance two times, owing to a cold which he contracted here, appeared in the opening performance on Feb. 17, 1917, nearly two weeks after the scheduled date.

Mischa Léon, who was singing another rôle in the opera, learned Constantino's part in three days and sang it very well during the remaining performances. Constantino was not present at the trial, but his deposition was read. His attorney, Robert Hall, said that he would file motion for a new trial.

A number of prominent members of the musical colony, including Richard Stokes, critic for the Post-Dispatch; Mr. and Mrs. Russell Riser, Victor Lichten-

stein and H. W. Eddy, who was at the head of the guarantors, were among the witnesses. Considerable merriment was caused when several witnesses testified the only words Constantino sang were "Tra-la-la-wa-wa." His attorney claimed that Constantino's voice temporarily left him.

H. W. C.

ernment in its present drive for the welfare of the infant population.

Students of Viola Cole appeared in recital in the studio, 622 Fine Arts Building, on Friday evening, May 10.

Jessie Foster gave a piano recital in the Little Theater on Friday, May 17, at eight o'clock. Her program included Bach, Beethoven, Brahms, Schumann and Debussy.

A service flag containing six stars was raised in the International College of Music and Expression last Saturday afternoon by William H. Sarjent, sergeant-major. A program made up of Japanese songs by Cadman was given by Otoy Kizuki, Japanese baritone. Four little girls, pupils of the dancing department, took part in the flag dance, to the accompaniment of a medley of national airs, closing with "The Star-Spangled Banner."

Walter Knupfer, director of the Knupfer Studios, has added to his faculty of instructors Augusta Lenska, the contralto, who is remembered in Chicago by her successful appearance with the Chicago Opera Company during the season of 1916-1917. Miss Lenska is of Russian birth, was brought up in Cape Colony, South Africa, attended school in London, studied in Brussels and has appeared in opera in the leading opera houses in Europe. Miss Lenska has just returned from a successful concert tour through the Southern States, where she won honors both in recital and as soloist with the Russian Symphony Orchestra, under the direction of Modest Altschuler.

stein and H. W. Eddy, who was at the head of the guarantors, were among the witnesses. Considerable merriment was caused when several witnesses testified the only words Constantino sang were "Tra-la-la-wa-wa." His attorney claimed that Constantino's voice temporarily left him.

Artist-Pupils of Mme. Backus-Behr in Concert of Homer Songs

Ella Backus-Behr, whose name is ever associated with worthy purpose in music, was responsible for an excellent program given on the afternoon of Tuesday, May 14, at Wanamaker's in New York. The event was entitled "An Afternoon with Sidney Homer" and the artists were Alma Bachman, soprano; Viola Archer and Elizabeth Starr, contraltos, and Firth W. Lee, basso. Each of these gifted artist-pupils of Mme. Backus-Behr had a group of songs and each was rewarded with appreciative applause. Among the songs were "The Eternal Goodness," "The Pauper's Drive," "The Fiddler of Dooney," "Cuddle Doon," "Did na' Ask Me," "The Pirate's Story," "My Star," "April, April," "Way Down South," "Daybreak," "Requiem," "The King of the Fairy Men," "The Stormy Evening" and "Sing to Me, Sing."

Mme. Guilbert and Grainger in French Relief Concert

Percy Grainger and Yvette Guilbert were the leading artists at the concert on May 19 at the Shubert Theater, New York, under the auspices of the American Committee for Devastated France. Mr. Grainger played the first movement from the Tchaikovsky Concerto, with the Fifteenth Regiment Band, Rocca Resk, leading, and the Chopin A Flat Polonaise, both of which were applauded generously. Mme. Guilbert gave various "Chansons des Villages" in her inimitable manner. Maurice Eisner was at the piano.

Isidore Luckstone Writes New Hymn to Liberty

Isidore Luckstone has written a hymn to liberty entitled "Liberty Shall Not Die," to words by Henry I. Myers. The song has just been published by Jos. W. Stern & Co., and is dedicated to Eleanor de Cisneros, who has been singing it at the special all-star cast Red Cross performances of J. Hartley Manners' "Out There."

STRACCIARI'S ART WINS INDIANAPOLIS' FAVOR

Chicago Artists Aid People's Chorus in "Elijah"—Troops Applaud Performance

INDIANAPOLIS, IND., May 14.—Riccardo Stracciari, the Italian baritone, appeared at the Murat Theater on May 4 in a program part of whose proceeds went to the Italian Red Cross Committee. Mr. Stracciari's *bel canto* charmed the audience in Italian arias, a group of sixteenth century canzonettas and some English songs, including Burleigh's "Negro Spirituals." Salvatore Avitabile, at the piano, played a sympathetic accompaniment.

A large audience gathered to hear "Elijah" at the Murat Theater on May 13 for the benefit of the fatherless children of France. Many of the officers and soldiers from Fort Harrison were among the audience. The People's Chorus and a quartet of Chicago singers, Lillian Wright, Fredericka Gerhart-Downing, Henry Houghum and Charles W. Clark, under the direction of Edward B. Birge, achieved success by their splendid singing. The Indianapolis Orchestra, including Dorothy Knight at the piano, supported them adequately. Mr. Clark sang the "Marseillaise," the chorus and audience joining him.

At the Circle appeared a young Hungarian violinist, Mery Zentay, whose success resulted in her re-engagement.

P. S.

Dorothy Achenbach Carries Off Texas Federation Piano Scholarship

DALLAS, TEX., May 11.—At the test, held last Wednesday afternoon, to determine the student most worthy of receiving the scholarship offered by the State Federation of Music Clubs, Dorothy Achenbach was declared the fortunate one. The scholarship represents four months' piano lessons under Mme. Olga Samaroff and a loan of \$200 to pay expenses while studying. The test was arranged by Phoebe Garver of Taylor, Tex., and managed by Mrs. Frank M. Blankenship. The participants were judged for accuracy of text, dynamics, rhythm, tone, interpretation and sight-reading. The following were judges: Julius A. Jahn, Walter Fried and C. Boris Grant.

Miss Achenbach was trained by Mary E. Rouse of Houston and Hans Richard of Sherman.

E. D. B.

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FRITZ DE BRUIN, BARITONE, SCORES IN PORTLAND, ORE.



Photo by Davies
Fritz De Bruin, Baritone

PORTLAND, ORE., May, 15.—Fritz De Bruin, the young Dutch baritone, scored a triumph with the Apollo Club in the Public Auditorium on May 2. He revealed a voice of great beauty and sang with splendid intelligence. His interpretation of "Visione Veneziana," Brogi, brought him three encores. Mr. De Bruin, although a Hollander, received his entire training in the United States. He is a pupil of Harold Hurlbut, the New York vocal teacher.

Other recent soloists with the Apollo Club have been Julia Claussen and Theo Karle.

END NEW BRUNSWICK SEASON

Ruth Miller and Thomas Chalmers Give Fine Joint Recital

NEW BRUNSWICK, N. J., May 6.—The local concert season, which has been the most notable one in this city's history, was brought to a close last Friday evening, when Ruth Miller, soprano, and Thomas Chalmers, baritone of the Metropolitan Opera Company, appeared in joint recital at the High School Auditorium. This was the last event of the Star Concert Course. Miss Miller's principal number was "Caro Nome" from "Rigoletto," while Mr. Chalmers's main offering was the Prologue from "Pagliacci." Both singers were well received, encores being numerous during the evening. Charles Henry Hart was at the piano. A large audience was in attendance in spite of the inclement weather.

Both the Star Concert Course and the Rutgers College Concert Course have been extremely successful during the

past season. It is safe to conjecture that the past success of these courses augurs big things for next year, even though no announcements from either of the managers of these concerts have as yet been made.
C. H. H.

STARS VISIT HARTFORD

Schumann-Heink and Case Win Ovation—Treble Clef Ends Season

HARTFORD, CONN., April 24.—Ernestine Schumann-Heink sang on April 23 to a packed house, seats having to be placed on the stage. The contralto was greeted with great applause. Her program, to which she added several numbers, included arias by Handel and Meyerbeer, and songs by Gertrude Ross, Mary Turner Salter, MacDowell, Rogers, Carrie Jacobs Bond and Oley Speaks.

Anna Case, the soprano, appeared on April 22 in recital for the benefit of the Odd Fellows' War Relief Fund, Charles Gilbert Spross at the piano. The audience was hearty in its enthusiasm, demanding and receiving several encores. Miss Case sang the "Mad Scene" from "Lucia"; by request Rimsky-Korsakoff's "Chant Indoue" and lyrics by Sgambati, MacFarlane and Spross among others.

On April 25 the Treble Clef Club gave its second concert, Edward F. Laubin conducting, Lucy B. Woodward as accompanist and Albert Lindquest, tenor, soloist. The program, heard by a large, appreciative audience, included the "Chant Venetian," by Bemberg; Schumann's "Lotus Flower" and the "Convent Scene" from Saint-Saëns's "Proserpine."
A. T.

WILMINGTON MEN SERVING

Frederick W. Wyatt, Choirmaster, and John A. Thoms, Pianist, Enlist

WILMINGTON, DEL., May 11.—Two more of Wilmington's well-known musicians have joined the United States forces. Frederick W. Wyatt, formerly choirmaster and baritone soloist of the Westminster Presbyterian Church, has donned khaki and is now in the infantry service at Camp McClellan, Annapolis, Ala. While choirmaster at Westminster Mr. Wyatt organized a splendid series of Sunday afternoon recitals, usually featuring a soloist from Philadelphia, often a member of the Philadelphia Symphony Orchestra. The attendance at these Sunday afternoon services has grown steadily until now it averages more than one thousand.

John A. Thoms, Jr., pianist and pupil of Wassili Leps of Philadelphia, has enlisted in the Navy and is now at Cape May, N. J. He holds a position of second bandman in the Navy Band at the Cape May training station. Mr. Thoms enlisted on April 19 while taking a course at the Philadelphia Musical Academy. He was summoned to the colors this week before completing his work, but the directors of the Academy have granted Mr. Thoms his diploma,

"College Life," as Lived at Old Eli, Appeals to Tamaki Miura



Mme. Tamaki Miura, the Japanese Prima Donna Soprano, and Her Husband, Dr. Masataro Miura, Taken in Their Temporary Home in New Haven, Where Dr. Miura Is Doing Research Work at Yale. On Right: Mme. Miura Enjoying a Typical Student Luncheon in a Cafeteria Restaurant



NEW HAVEN, CONN., May 18.—Mme. Tamaki Miura, the charming Japanese prima donna soprano, who has delighted American audiences during two or three seasons past with her interpretations of the rôles of *Cio-Cio-San* and *Iris*, is enjoying what is to her the unique experience of passing several weeks in an American university city. She is here with her husband, Dr. Masataro Miura, who is doing research work at Yale.

Mme. Miura greatly enjoys student life and enters into the spirit of the experience with the same zest which characterizes her work upon the operatic stage. She is devoting a great deal of

her time just at present to the study of two rôles in which she has not previously appeared in opera, those of *Mimi* and *Marguerite*. She makes weekly trips to New York for coaching and looks forward eagerly to her appearances in "Bohème" and "Faust."

Mme. Miura will be heard in concert and recital a number of times next season and will also probably appear in opera in this country during the season.

which will be presented to him on June 13 at the Academy commencement. Last year Mr. Thoms was awarded the prize for the best composition.
T. C. H.

Spargur Quartet Gives Second Concert in Seattle

SEATTLE, April 30.—The second chamber concert of the Spargur Quartet series was given recently to an audience which filled the auditorium of the Fine Arts Building. A feature of the evening was

the Quartet in E, Op. 96, by Dvorak, given by special request. The Tchaikowsky "Andante Cantabile," also given by special request, was repeated, to the joy of the audience, as was Ani's "Orientale," arranged for quartet by John Spargur.

"Soldier Pal Is the Best Pal of All" is a new patriotic song by Leon Verne Rogers, published in Los Angeles, Cal., by Arvid E. Gilmount. It is a spirited song with a good deal of rhythmic verve in it.

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SOKOLOFF REVEALS SKILL WITH BATON

New York Applauds Erstwhile
Leader of San Francisco
Philharmonic

It seems at the moment the fashion for new conductors troubled with aspirations to avail themselves of the regular music season's decrease in order that the public may be apprized of their shining virtues which are concealed under bushels the rest of the year—at least as far as concerns New York. With the Gabrilowitsch series out of the way, another symphony concert was engineered in Carnegie Hall Friday evening of last week by Nikolai Sokoloff. A large and musically nurtured audience attended and applauded the night's transactions with good will and manifest sincerity. Mr. Sokoloff is known hereabouts as a solo violinist, who also served in the Boston Symphony in Gericke days. Out in San Francisco he ruled over a string quartet and a year or two back challenged attention with a Philharmonic Orchestra that clashed in short order with the San Francisco Symphony, under Alfred Hertz. The rivalry was bitter and is still fresh in mind. Latterly Mr. Sokoloff has been in Europe, ministering to the musical wants of the soldiers. Which may or may not have

been his reason for presenting an all-French program last week.

It consisted of César Franck's Symphony, Debussy's Nocturnes, "Nuages" and "Fêtes," "L'Après-midi d'un Faune" and Chabrier's "España." The orchestra was constituted much as Mr. Gabrilowitsch's, if its balance was not of the most perfect or its playing of the smoothest. Still, only three rehearsals had been possible and some things can be pardoned without the imputation of critical perjury. The concert had some signally enjoyable aspects. Mr. Sokoloff is a capable and well-routined young conductor, technically well mannered and in many respects energetic and vital, if not subtly ingenious or richly imaginative. Seemingly he comprehends the plan of a composition, even if he does not deduce its most secret meanings. He shows skill in constructing climaxes and treating crescendos. On the other hand, he appears fond of slack tempi, sometimes to the extent of courting monotony. There was occasion to admire—if not unreservedly—his handling of the first and third movements of the splendid symphony of Franck, though he lacks the essential attributes of imagination for the second. He dragged the "Nuages," missed the sensuous element in the "España" and retarded unduly the progress of the faun's afternoon. Yet in other respects the inimitable tone picture was well played and the buoyant momentum of the "Fêtes" excellently maintained. H. F. P.

HAENSEL AND JONES STARS ACTIVE IN WAR BENEFITS

Liberty Loan Thrift Campaign and Red
Cross Among Patriotic Causes
They Work For

Spurred on perhaps by the example of Fitzhugh W. Haensel, who served for four months as lieutenant in the Intelligence Department of the United States Army in France, the artists under the Haensel & Jones management have been exceedingly active participants in war benefits and entertainments for the soldiers.

Margaret Matzenauer, contralto of the Metropolitan Opera Company, not only gave the entire proceeds of her New York and Boston recitals to the War Thrift Savings Committee and the Fund for French Wounded respectively, but also sold thousands of dollars' worth of Liberty Bonds at her recent recital in Columbus, Ohio, and sang for the soldiers at Camp Sherman, Ohio, on the following night.

Another ardent worker is Ethel Lekinska, the English pianist, who donated the proceeds of her Carnegie Hall (New York) recital to the war work of the Y. W. C. A., and of her Boston recital to the French Wounded Fund of the American Red Cross, besides subscribing liberally to the Liberty Loan.

Leopold Godowsky, the pianist, gave a recital at Aeolian Hall, New York, which netted a goodly sum to the New York Sun Tobacco Fund for our boys in the trenches, and played as well at Red Cross concerts in different parts of the country.

Alice Gentle, Paul Althouse, Sue Har-

vard and Edna de Lima all sang at rallies in connection with the Third Liberty Loan and helped sell bonds as well. Wynne Pyle, pianist, played for several soldier audiences in various parts of the country, one of the most enthusiastic being in Washington, D. C., when she gave a special concert for the soldiers following her regular recital appearance there with Frances Alda on the same day. Reed Miller, tenor, and Nevada Van der Veer, contralto, have given concerts at many camps throughout the country. Arthur Middleton volunteered his services at a concert for the benefit of the New York Sun Tobacco Fund and has also appeared at several Red Cross concerts. Max Rosen, the violinist, hurried back from his concert at Dayton, Ohio, to play at a Red Cross benefit concert under the auspices of the Stage Women's War Relief at the Ritz-Carlton, New York, and has volunteered his services to play for the soldiers at any time he is free from engagements.

New York Liederkreis Makes English Its Official Language

The New York Liederkreis, one of the most influential German musical clubs in the United States, founded seventy-one years ago by Germans, met on May 14 at its headquarters and placed on record its unqualified Americanism by adopting a resolution making English the official language of the society. The board of trustees recommended also changing the name of the organization. The resolution further provided that any member making seditious utterances be expelled and the federal authorities, both in New York and Washington, be informed thereof.

Worthy Joint Recital in Aid of French Wounded Given in Worcester

WORCESTER, MASS., May 10.—Several hundred dollars was raised for Worcester Branch of the American Fund for French Wounded last night through a recital given in Tuckerman Hall of the Woman's Club House, by Arthur J. Bassett, pianist, assisted by Milton C. Snyder, basso. The recital was of exceptional interest to local lovers of music as it was given by the president of Worcester County Musical Association, together with one of the artists to appear in the musical festival this fall. Mr. Snyder has been announced as one

of the soloists for the festival. Mr. Bassett's ability as a pianist is well known in and about Worcester, but of late years he has afforded few opportunities to be heard in public. In his program last night he proved that his art has in no wise deteriorated. He played compositions of Schumann, Chopin, Sinding, Sibelius and Ravel, and also served as accompanist for Mr. Snyder. One of the most interesting of Mr. Snyder's selections was Lemare's "The Bells of Rheims." A "Cycle of Songs of the Open Road," included in Branscombe's "The Sundial," also proved appealing. T. C. L.

C. W. CLARK IN DETROIT

Baritone's Recital Helps War Orphans—
Muzio Aids W. S. S. Campaign

DETROIT, MICH., May 16.—Charles W. Clark gave a concert at the Garrick Theater on Sunday afternoon, May 12, for the benefit of the relief fund for the Fatherless Children of France. Mr. Clark proved himself a consummate artist, not alone in interpretation and execution, but in program building as well. Gordon Campbell provided excellent support at the piano.

A highly successful concert was given by the Student League of the Tuesday Musicales on Saturday afternoon, May 11. Funds for a Liberty Bond, which will afterward be presented to the Tuesday Musicales, were raised at the concert. The program was given by Dorothy Wilder, Gladys Luloff, Tillie Garvett, Marion Fraser Moynahan, Margaret Kirchgessner, pianists; Miriam Greenwalt and Ethelyn Wagner, vocalists, and Janet Ives, violinist.

Claudia Muzio, soprano of the Metropolitan, is a guest in Detroit and is substantially aiding the War Stamp drive. On Thursday evening Miss Muzio sang the "Star-Spangled Banner" and "La Marseillaise" from the mezzanine of the Hotel Statler, and later assisted in selling stamps in the lobby. On Saturday night Miss Muzio donated her services to the same cause in Mount Clemens. M.McD.

Florence Turner-Maley's "Lass o' Mine" Widely Sung

Florence Turner-Maley's "Lass o' Mine" has recently been given numerous hearings. The Singers' Club of New York has sung it several times this season, most recently at its fifteenth annual dinner at the Hotel Brevoort. Earle Tuckerman, who sang the solo in it with the Singers' Club, sang it on May 7 in its solo song form at a concert in Jamaica, L. I.; on the 8th at a Globe concert at De Witt Clinton High School, New York; on May 14 at the concert of the Lyric Club, Arthur Leonard, director. It was also on the program of the Glee Club of Plainfield, N. J., on April 25. Evva Dilworth, soprano, sang it at the concert of the Friedrich Janssen Ensemble on Sunday evening, May 12, at the Hotel Bossert, Brooklyn, where she also scored in songs by Foster and Massenet.

Worcester Applauds the Lotus Male Quartet of Boston

WORCESTER, MASS., May 8.—Several hundred local music-lovers heard the Lotus Male Quartet of Boston at Adams-Square Baptist Church last evening. The quartet made a splendid impression, and plaudits were so generous and insistent that the program given was fully twice as long as the one originally scheduled. The patriotic selections made an especial appeal. The personnel of the quartet is as follows: Robert Marten, first tenor; William Hicks, second tenor; Nelson Raymond, baritone, and Frank Cannell, basso. They were assisted by Dorothy Carpenter, reader, and by Mrs. C. LeRoy Vaile, who played accompaniments for solo numbers.

The concert was arranged by the music committee of the church, A. Wayland Wood, chairman. T. C. L.



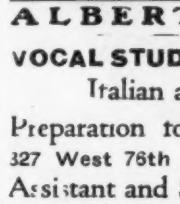
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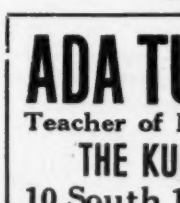
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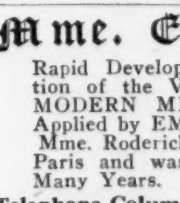
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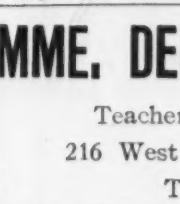
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Springfield School Produces War Pageant



Orchestra Made Up of Students of the Springfield, Ill., High School, Which Took Part in the War Masque

Photo by Victor Georg

SPRINGFIELD, ILL., May 15.—The Springfield High School Orchestra, under the capable direction of Frances B. Gardiner, head of the department of music, formed the musical center of the production of "The Sword of America," William Chauncy Langdon's masque of the war, April 24 and 25. The orchestra was augmented by the addition of prominent local musicians.

The new High School, one of the results of the Springfield Survey conducted by the Russell Sage Foundation, has been taken by the people of Springfield as their community center. The stage is exceptionally large and the disposition of the Board of Education is gradually to adapt it not only for concerts and lectures and debates, but for dramatic and musical-dramatic productions. So when it was decided by the people of Springfield to produce Langdon's war masque and to ask the University of Illinois to release the author so that he might personally direct the production, they organized with the Superintendent of Public Schools, Ira M. Allen, as chairman; the co-operation of the principal of the High School was immediately sought and cordially given, and it was decided to rely upon the High School Orchestra for the music. But the co-operation of the school system did not end here.

One of the chief parts, *Mother Nature*, was taken by Lulu Wright, teacher of public speaking in the High School, while Grace A. Benscoter, a teacher in the McClernand Training School, was one of her attendant spirits, and the *Shadows*, mystic symbolic figures, were played by

twenty-five girls of the High School dancing classes trained by their teacher, Grace Lomelino.

The masque follows the progress of America from an attitude of sincere but futile pacifism to active and noble participation in the war. The part of America was appropriately assigned to Florence Lowden, the daughter of the Governor of Illinois. She took the part with great earnestness and dignity and frequently carried the audience away with the fire and inspiration she put into her lines.

After a prologue spoken by *Vision* (Rev. Lester Leake Riley), which led up to the singing of "America" by the whole audience, the scene disclosed a forest glade in the blue evening glow, whither *Mother Nature* (Lulu Wright) comes to meet beneath a giant oak the souls of the nations. As the orchestra plays Grieg's "Ase's Death," the glade throngs with the *Shadows*. America (Miss Lowden) is the first to come to *Mother Nature*, declaring her horror of war and her determination to end all war. When, however, *Mother Nature* directs the *Shadows* to "bring here her sword," America refuses it. Then *Britain* (Christine Stuart) comes, heralded by the orchestra with "Rule Britannia," she personifies the appeal of world federation. Next *France* (Miss Louise Stericker), running to *Mother Nature* and casting herself at her feet while the music plays "The Marseillaise," and presenting the human appeal of the stricken nations. This brings America to devoted activity in the Red Cross. Then Belgium, tense, almost silent, strong through her suffering endured for the warning of the world, strikes the

conscience of America. This part was taken by Lucy Bates. Then at last relics of the Lusitania and of torpedoed hospital ships brings from America the fierce demand of her mother heart, "Give Me the Sword!" The orchestra pours forth "The Star Spangled Banner," and as the audience rises to its feet soldiers and volunteers, scores and scores pour down the aisles to salute America and to march on into service wherever it may lead. The *Nations* and *Shadows* depart

with the soldiers; America is left alone with *Mother Nature* and her loneliness. To her come the figures of *Vision* and *Sacrifice* (Mr. Langdon). Kneeling between them America offers her prayer of thankfulness. After a benediction spoken by *Mother Nature*, America departs accompanied by the inspiration of *Vision*, while *Sacrifice* remains with the audience to speak the epilogue. With the singing of "The Star Spangled Banner" by the audience the masque comes to an end.

AMERICAN DEBUT OF THELMA GIVEN SET FOR NOVEMBER



© Victor Georg

Thelma Given, American Violinist

Coming to America a few months ago with her master, Leopold Auer, Thelma Given is to be introduced to us next November, when the Metropolitan Musical Bureau will present her in a recital in Carnegie Hall, New York. For six years she has studied with Professor Auer, who first heard her at Contrexeville in France in 1911.

With her mother she went to Petrograd and studied with the master, giving her first concert at the conservatory there in 1916 with notable success, which she also won in Reval, other Russian cities and in concerts in the Scandinavian countries. She is the owner of the famous Joseph Guarnerius violin, known as "The Fountain."

Rochester Tuesday Musicale Suspends Work for Year Owing to War

ROCHESTER, N. Y., May 11.—At the recent annual meeting of the Tuesday Musicale it was decided to suspend the activities of the club for one year, owing to war conditions and the great demand on women's time for war service. A group of officers were elected to carry on the necessary nominal business of the club, including the collection of enough contributions from the active members to cover the \$500 debt with which the club ended the season. The following officers were elected: Mrs. Bellamy Burr, president; Rose Stoll, first vice-president; Mrs. Frederick W. Coit, second vice-president; Mrs. James Boucher, treasurer, and Mrs. Freeman Allen, secretary. M. E. W.

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SOME VALUABLE SUGGESTIONS FOR THE ALLIANCE

JAMES P. DUNN, of Jersey City, N. J., is a comparatively young musician, but he has already won an enviable reputation for the spirit which he has infused into the musical life of the community of which he is a well-known and greatly respected member. Recently he wrote me a letter which contains considerable food for thought, especially with regard to what the Alliance may accomplish.

At the outset, as he says, he desires to congratulate me on the great good that had been already accomplished through the mere formation of such a body. He also says that he sees in the Alliance such a force for good and such a force for the betterment of musical conditions that he takes the opportunity to suggest some ideas whose adoption and execution he thinks would go far towards realizing the lofty ideals for which the Alliance stands, and for which it has been founded.

In the first place he states that he thinks there should be a general discussion (for which he believes the columns of "Musical America" will furnish an admirable medium) of ideas as to how the Alliance as a body and its members as individuals can be of service to the cause it represents. We all of us, says Mr. Dunn, have ideas, some good, some bad, some useful, some otherwise. If the members of the Alliance were to air these publicly, thrash them out, weigh them in the balance, surely out of the welter of such a discussion would no doubt be evolved some thoughts which might possibly be of the greatest value to the cause we are all working for. For this reason Mr. Dunn makes the following suggestions:

In the first place he suggests that there ought to be local branches of the Alliance, one in every community of any considerable size. The Alliance has, of course, says Mr. Dunn, the great merit of being all embracing, uniting in its membership the musicians of the entire country toward the common good. But this very element of strength also has its weakness. We are too decentralized. Local branches could take up, for instance, any worthy cause, and behind this cause the entire weight and force of the Alliance could be placed. To show how this might work out, says Mr. Dunn, suppose the Alliance were to adopt the slogan "Something American on every program." Although the singers and symphony orchestras have recently showed signs of waking up in this respect the conduct of piano and violin virtuosi is far from what it should be. The local branches could supervise the programs and in a direct way influence the local concert management toward the end in view.

Then again, if legislation be desired, the members could get directly and personally in contact with legislators backed by the weight of the entire Alliance. Lastly, such local organizations would serve the purpose of bringing to light a great number of worthy causes which might otherwise remain hidden and for which the entire Alliance might work.

In the next place Mr. Dunn trusts that he may without offense animadvert on the omission of reference to standardization and State examinations for music teachers. He says that he knows he is stirring up a vexed question, but personally he has always believed in standardization. State examinations and State control of the musical profession, and he will always fight for this idea. Why not, says Mr. Dunn, urge the simultaneous introduction under the auspices of the Alliance into the Legislature of every State in the Union of a bill similar to the recent Oregon bill? Even if not one of these became law their introduction would at least serve the great good of making the public more keenly appreciative of the actual conditions existent in the music teaching profession and more keenly alive to the great harm wrought by the fakir and incompetent.

Then again, might not something be done, says Mr. Dunn, through the medium of the Alliance, toward a more close community of action between the musical unions and other members of the profession? To me, says Mr. Dunn, it has always seemed that union musicians lived in a sort of different world from the others. Whatever we may think of the unions, there is no doubt that they have accomplished a great deal for their members, and their unity of action offers something which might be very well emulated by other musicians.

Finally, Mr. Dunn admits that it must be borne in mind that the Alliance, although apparently lusty, is as yet only an infant. Great things cannot be done in a day, and things worth accomplishing are worth waiting for.

I have given prominence to Mr. Dunn's suggestions for the reason that in a broad sense they are practically those that has been made already from time to time since the idea of the Alliance was first broached. Let me say to Mr. Dunn and those who think with him that with the experiences of nearly half a century behind me in the musical world I realized that before the Alliance could really be effective it had to have a large membership, one covering the country. That is now being slow, somewhat painfully, but also effectively accomplished. It means that slow process of education, that personal appeal to individuals, which is the only sure and solid foundation on which to build.

In the spring of next year the great next step will be taken, namely,

the calling of a convention of all those who are interested in the purposes of the Alliance, not alone those who are members, at which convention a national organization will be formed, with branches in the various cities where there are members, to carry out precisely some of the views so ably and forcibly expressed by Mr. Dunn. But in all this work it must be understood from the beginning that especially in this time of stress and strife, with so many matters connected with the war taking up public attention, the one great thing to be done was to not only build carefully and solidly, but to make haste slowly, as the old Latin proverb goes, and that nothing could have militated more against the very purposes that the Alliance has in view than attempting too much, and particularly too many things, at the very start.

Among the various musical organizations already in existence, at the various conventions that have been held, the question of the Alliance has been brought up. It has been discussed, and on the merits. It is winning strength, as well as friends, and it surely is not too much to ask that it shall not be judged with regard to its power for good before it has had barely time to breathe. The problems that it has to face are many. Their solution will require not merely time but the wisdom of many minds.

But with all that, as I said in a recent article, though there is so much to be done much has already been accomplished. In the first place it has been demonstrated absolutely that such an Alliance has what the French call "a right to be." It has been shown by the response received that it is not only needed, but timely. In the next place it has been demonstrated that the musical world appreciates its own fundamental weakness in that it has hitherto had no central organization. Furthermore, it is becoming more and more clear every day that the great mass of workers in the musical field and also in the musical industries are realizing that the first thing we have to do is to take, as I have kept repeating in the columns of this paper and from the public platform, music out of the rut in which it has lived for centuries, where it has been regarded as art for art's sake, or for entertainment, or for church service, or as a fad for the few, or just for those who are interested, and place it squarely on that high level where it belongs as a vital force in our national civic and home life.

In the next place it is becoming a more and more appreciated fact from the communications that I have received that before this country can be made really musical we must begin at the beginning, and that means with the child, and that means with the public school system.

John C. Freund

Will Bring Telling Results

I enclose a dollar for membership in the Alliance. I have been a member to all intents and purposes since its inception, but I have merely neglected under pressure of other duties to enroll in the regular way. I want the Alliance in Indiana to work in connection with the State Teachers' Association and am very sure that with the enthusiasm we now have that we can do some things that will bring about telling results.

With sincere personal regards and good wishes to Mr. Freund, believe me,
ROBERT G. MCCUTCHAN,
Dean, School of Music,
DePauw University,
Greencastle, Ind., May 4, 1918.

"This Greatly Needed Organization Has Come," Say Two Noted Musicians

This greatly needed organization has come! The credit is all yours, and the benefit will go to all present and future American musicians. May you obtain the most popular success.

PIETRO A. YON,
S. CONSTANTINO, YON.
New York, May 15, 1918.

Another Supervisor Promises Help

Enclosed find my check for \$1 for membership in the Musical Alliance. I think it is a splendid idea and as a music supervisor will do all I can to promote so worthy a cause.

FLORENCE C. REITZ,
Supervisor of Music.
Indiana, Pa., May 13, 1918.

An Enthusiastic Friend in Honolulu

As I am tremendously interested in the wonderful movement of allying all

musical forces of United States, I am sending the meager yearly dues which you require for membership and feel greatly honored and inspired to become a member of such a wonderful organization.

I shall not stop with that, however, but will endeavor to enlist many others in the cause, musicians and otherwise, as its outstanding attribute is its all-embracing power.

Trust that gigantic success awaits the undertaking.

GLENA M. PODMORE.
Honolulu, T. H., May 17, 1918.

Most Important Musical Move Ever Made in This Country

I take pleasure in inclosing check to cover dues of myself and wife, Vahdah Olcott-Bickford, in the Musical Alliance of the United States. I have followed its development through your valued paper and believe it is by far the most important move of a musical nature that has ever been made in this country. I shall be glad to co-operate in any way I can for the furtherance of its aims, and beg you to command me should the occasion arise.

ZARH MYRON BICKFORD.
New York, May 13, 1918.

Should Be a Great Force for the Uplift

To bring the importance of the Musical Alliance to people removed from the big musical centers and to secure among them supporters, is a very worth-while accomplishment, though a difficult one. Realizing this, I am very glad to do all I can for this purpose, thereby helping to make the Musical Alliance what it should be in America, a great force for the uplifting of its people, and for instilling into them a love for beauty in all forms.

AUORE LA CROIX.
Cambridge, Mass., May 12, 1918.

THE MUSICAL ALLIANCE OF THE UNITED STATES (INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.
501 Fifth Avenue, New York.

Checks, Post Office or Express Orders should be made payable to the Musical Alliance of the U. S.

Depository: Bankers Trust Company

Seven More Subscribers from Scranton, Pa.

Inclosed find check for \$7 for memberships for Mary Rady, Edna A. Sancton, Harriet A. Price, Alice J. Hannick, Mrs. Grace G. St. John, F. Leora Johler, Terese C. Loftus.

MRS. MARTHA PECK.
Scranton, Pa., May 13, 1918.

Ought to Interest Every Good American

Please find inclosed my dues for membership in the Musical Alliance of the United States. I think that such a splendid movement ought to interest every good American.

MINNIE ROGERS.
New York, May 11, 1918.

A Great Idea

I think that the Musical Alliance of America is a great idea and should be encouraged by every musician in the world.

MARIO LAURENTI.
New York, May 14, 1918.

Harold Flammer Endorses the Alliance

It gives me great pleasure to become a member of the Musical Alliance. Any organization which aims to introduce music in institutions of learning and to encourage musicians and musical activities in the United States I am heartily in favor of. With best wishes for continued success,

HAROLD FLAMMER.
New York, May 15, 1918.

Not Only a Duty but a Privilege

I consider it not only a duty but also a privilege to become a member of your worthy enterprise. If I can do anything at all in this community to help, just call on me. Wish you success.

E. HAESENER.
Alliance, Ohio, May 14, 1918.

"This Wonderful Undertaking"

Accept me as a member of the Musical Alliance. I think it a great conception, one that means so much to America that it should appeal to every patriotic citizen and not only to musicians. To be associated with such a splendid movement will give no finer and broader interests. Wishing you great success in this wonderful undertaking. Inclosing annual dues, \$1.

MRS. WILLIAM H. MARSHALL.
Ft. Lauderdale, Fla., May 16, 1918.

More Subscribers from Oklahoma and Alabama

I am inclosing check for \$2 for memberships dues for Mrs. E. L. Reynolds, Leonard, Okla., and Miss Alice Robinson, 1114 Wilmar Avenue, Anniston, Ala.

MRS. W. C. JACKSON.
Muskogee, Okla.

Sister M. Laura of St. Dominic Academy Joins

Inclosed please find check for \$1, membership dues in the Musical Alliance of the United States.

SISTER M. LAURA, O.S.D.,
St. Dominic Academy.
Jersey City, N. J., May 10, 1918.

Prominent Vocal Teacher Joins

I hereby apply for membership in the Musical Alliance, inclosing \$1 for yearly dues, and wishing you every success.

WILLIAM NELSON BURRITT.
New York, May 10, 1918.

Alfred Pochon of the Flonzaley Quartet Joins

I hereby apply for membership in the Musical Alliance and inclose annual dues of \$1.

ALFRED POCHON.
New York, April 22, 1918.

Edgar Schofield, Prominent Baritone, Joins

I hereby apply for membership in the Musical Alliance and inclose annual dues of \$1.

EDGAR SCHOFIELD.
New York, April 22, 1918.

Homer N. Bartlett, Distinguished Musician and Composer, Heartily Endorses the Alliance

I am heartily in accord with the aim, scope and broad purpose of the Musical Alliance of the United States.

Like all undertakings of merit, before it can become successfully established it must pass through a period of scrutiny, criticism and opposition. In the case of the Musical Alliance this phase of its development will serve to strengthen its chance for firm establishment and future usefulness. The fact that it is guided and fostered by John C. Freund is absolute assurance that its specific aims and purposes will be energetically carried out. I inclose check for \$1.

HOMER N. BARTLETT.
New York, May 11, 1918.

Editor "Le Canada Musical" Sends Good Wishes

I am exceedingly interested in Mr. Freund's great campaign for a Musical Alliance and follow its developments very closely. Mr. Freund deserves unstinted praise for such an undertaking and I hope he will carry it through to the limit of his wishes.

C. O. LAMONTAGNE,
Editor, *Le Canada Musical*.
Montreal, Canada, May 9, 1918.

A Solution of the Problem of Getting the Musicians Together

I am in hearty sympathy with the purposes and ideals of the Musical Alliance, and I inclose dues for membership.

An organization of this nature seems to me to be the solution of the problem of getting the musicians of the country together, and thereby overcoming the smallness and narrow-mindedness that have kept smaller organizations from being successful.

I shall be glad to do all in my power to help the cause.

LAURA MINTURN CLIPPINGER,
Vocal Teacher.
Terre Haute, Ind., May 8, 1918.

A Subscriber from Wenatchee, Wash.

Inclosed please find \$1 for membership in the Musical Alliance.

MRS. E. F. SCOTT.
Wenatchee, Wash., May 14, 1918.



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All Its Aims Worthy of the Heartiest Support, Says Josiah Zuro, Well-Known Conductor

Inclosed find my check for membership in the Musical Alliance.

The eight aims as you have outlined them in your "program" of the Alliance are all worthy of the heartiest support of everyone interested in the growth and development of music and musicians in this country.

JOSIAH ZURO.
New York, May 10, 1918.

"Would Not Miss It for the World!" Says Beatrice Intropidi

Please count me in on such a good thing as the Musical Alliance. Would not miss it for the world. Inclosed find \$1 for membership dues.

BEATRICE INTROPIDI.
New York, May 10, 1918.

President of the Leading Musical Club of Norwich (N. Y.) Sends in Ten Members

With pleasure I inclose check for \$10 from members of the Monday Evening Musical Club of Norwich, N. Y., who are proud to enroll in such a splendid enterprise as the Musical Alliance of the United States: Mrs. Rena Farnham Stewart, Mrs. May Cox Tuohy, Sarah E. Mason, Sadie M. Quinn, Mrs. John O. Hill Reed, Nellie E. Yale, Bessie Kellogg, Mrs. Chas. C. McNitt, Mrs. Chas. G. Brooks, Mrs. Blanche D. Frink.

MRS. BLANCHE D. FRINK,
President of the Monday Evening Musical Club.
Norwich, N. Y., May 9, 1918.

Three Members of the Friedman Family Join

Inclosed please find \$1 for membership in the Musical Alliance.

MRS. JACOB FRIEDMAN.
New York, May 14, 1918.

Inclosed please find \$1 for membership in the Musical Alliance.

JACOB FRIEDMAN, JR.
New York, May 14, 1918.

Inclosed please find \$1 for membership in the Musical Alliance.

BEN FRIEDMAN.
New York, May 14, 1918.

Heartily in Sympathy with Its Objects

Inclosed please find \$1 in postal money order, with my application for membership in the Musical Alliance. Have been much interested and heartily in sympathy with its object.

RUTH HARTMAN,
Academy, S. D., May 7, 1918.

Another Supervisor Joins

Inclosed please find check for \$1. I wish to be associated with the Musical Alliance of the United States, being a supervisor of public school music and one interested in the welfare of our own American musicians.

R. C. SLOANE, Director,
Department of Music,
Richmond High School.
Richmond, Ind., May 7, 1918.

One of the Finest Moves for the Upbuilding of the Musical Industry

Herewith inclosed you will find my dollar for membership to the Musical Alliance. It is one of the finest moves for the upbuilding of the piano and musical industry. You can always look forward for my personal co-operation in any uplift that the Musical Alliance may bring forth.

SAMUEL BERSIN,
Manager Weser Bros.
New York, May 9, 1918.

"With Best Wishes"

I hereby make application for membership in the Musical Alliance of the United States. Inclosed please find my check for \$1. With best wishes,

HENRI W. J. RUIFROK.
Des Moines, Iowa, May 18, 1918.

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LINDSBORG CHORUS INSPIRES CAMP FUNSTON TROOPS WITH "MESSIAH"

Men of Eighty-Ninth Division Cheer Themselves Hoarse When Famous Choir Gives Handel's Masterwork — Regimental Hall Thronged for the Two Performances — Soldiers Have Been Trained to Work, Play and Fight to Music

CAMP FUNSTON, TOPEKA, KAN., May 13.—An event occurred here to-night unique in the musical history of Kansas and of the United States. It was fully as unusual from the standpoint of the army.

The great Lindsborg Choir and Orchestra, known throughout the country, came in a body to this big National Army cantonment and gave two performances of Handel's "Messiah." The undertaking so successfully carried out stands as a landmark in the development of the Lindsborg Choir. It is the high water mark in musical accomplishment and has created widespread comment and approval in musical circles.

Members of the Eighty-ninth Division of the National Army, under command of Maj.-Gen. Leonard Wood, cheered themselves hoarse when the 500 singers had completed their program. There wasn't a "rookie" in the camp who didn't express enjoyment. They have learned

to love and appreciate good music at Funston, and men, who when they went to camp knew very little and cared less for music, now deeply appreciate it in whatever form it is presented.

Two performances were given by the choir, one in the afternoon and one in the evening. At both the all-Kansas regimental hall was crowded to capacity. Many men and officers endeavored to secure tickets to both concerts.

"I never before have been so deeply impressed with any musical performance," said a regimental doctor. "The nearest to this was Mahler's Eighth Symphony given by a chorus of 1000 in the Munich festival of 1910. But this was still a little finer, a shade more thrilling."

The Kansas building is acoustically perfect. For the first time, the Lindsborg chorus received applause. Heretofore it has been the unwelcome habit of folk at Lindsborg to remain austere silent through the performance, according to "Messiah" traditions. But the 104th and 105th performances of the great work received loud and hearty en-

dorsement from 7000 soldiers. There was even a little whistling, but it was good-intentioned and spontaneous and the choristers appreciated it.

When Mrs. Ella Van Huff sang "He Was Despised" it was sheer and not irreverent admiration that almost shook the building. Mrs. George Cowden has a pure soprano voice. The house was deeply still after the big solo, "I Know That My Redeemer Liveth." Archibald Todd, tenor, and David Grosch, bass, were other soloists. In the "Hallelujah" Chorus the audience was visibly aroused.

"This chorus is a fourth of our population," said President Ernest Pihlblad of Bethany College, in addressing the audience. "It is the best we have and we have been enabled to bring it to you through the generosity of the Kansas City Star, the Emery, Bird, Thayer Company, the Southwest National Bank of Commerce, the J. W. Jenkins Sons' Music Company and the Long-Bell Lumber Company."

Col. James Reeves of the 353d Regiment the all-Kansas, spoke in high praise of the concerts. Director Hagbard Brase led the audience at the close of the program in "The Battle Hymn of the Republic."

Came in Special Train

The Lindsborg Chorus arrived at camp in a special train of eleven coaches provided by the Kansas City firms, two hours before the hour set for the afternoon performance. There were in all 550 musicians, and each was provided with a badge admitting him to all parts of the grounds except barracks and quar-

ters. As soon as the chorus arrived on the military reservation, it was placed under strict military orders as a means of handling the large number of singers.

By a special arrangement soldiers were called in from their trench practice to attend the afternoon concert. At the evening concert every man in camp was given permission to attend except those in detention or on guard duty.

The Eighty-ninth Division is apt to get the reputation in France, when it goes over, of being the "Singing Division" of the American army. Since the first "rookie" arrived the troops have been trained to work and play and fight to music. They have been taught songs to sing as they dug trenches, songs which fitted in with their work. Other songs were taught to the men on kitchen police duty. There were songs for hiking and the men have learned to sing them as they march, and they enjoy them very much. In the evenings there was always band music and since the men have been in camp musical organizations from various parts of Kansas have been there to give entertainments. In addition the St. Louis Symphony Orchestra gave three performances in the camp and Mme. Schumann-Heink has sung to "her boys" several times. RAY YARNELL.

MSS. TO SWELL WAR FUNDS

Mrs. Beach Will Sell Many Scores, Including "Year's at the Spring"

Mrs. H. H. A. Beach, the noted American composer-pianist, will offer for sale a number of her original manuscripts for war benefits. These manuscripts, which include "The Year's at the Spring," "I Send My Heart Up to Thee," "My Star" and a number of others, have been placed in the hands of Arthur P. Schmidt, the Boston publisher, with instructions to sell them to whomever offers the highest prices. Among the piano works in the list is the "Scottish Legend," which has become, perhaps, the favorite among Mrs. Beach's piano compositions. In addition to songs and a number of instrumental numbers, there are several manuscripts of cantatas and other works of Mrs. Beach's.

Mrs. Beach is arranging programs of music of the Allied nations for use in her Red Cross and other war work next season. The program, already given, was well received, and Mrs. Beach will use it as a model for future occasions.

SINGS IN DEPOTS FOR LOAN

Olive Nevin Spurred Buying in Grand Central and Pennsylvania Stations

Olive Nevin, the soprano, added her art to the forces helping to pile up the big over-subscription of the Third Liberty Loan. She sang the "Star-Spangled Banner" in front of the Library on Fifth Avenue and was sent by the committee to sing in Grand Central Station. The soprano in describing the sensation of singing there said: "While singing one phrase I could hear the one preceding still rolling around in the dome." She again helped by singing at the Pennsylvania Station and in the Women's University Club.

In Philadelphia on May 6 Miss Nevin sang for the Monday Musical Club and during her stay in that city she and Mary Miller Mount, the accompanist, appeared together for the first time. Both are members of the same society at Wellesley.

New Britain (Conn.) Chorus Scores in American Program

NEW BRITAIN, CONN., May 8.—The New Britain Choral Society won the greatest success in its history at its third annual concert. The chorus, under the direction of Edward F. Laubin, excelled itself, and the soloists, Nellie Carey Reynolds, contralto; Frederick W. Latham, bass; Olive Kline, soprano, and Paul Alt-house, tenor, left nothing to be desired by the audience. Only works by composers of the United States or her allies were on the program, and all songs were in English. The proceeds will be given to the Red Cross. W. E. C.

Arion Glee Club of Trenton, N. J., Ends Twenty-second Season

TRENTON, N. J., May 16.—The Arion Glee Club, William Woodhouse, conductor, terminated its twenty-second year with an excellent concert on May 14, at Association Hall. The assisting soloists were Ruby Helder, English singer, and Lucile Orelle, cellist. J. Harry Reid, tenor of the society, also gave a solo.

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BANGOR, ME., STIRRED BY WHIPP AND RUBINSTEIN

Baritone and Pianist Are Noteworthy Soloists in Final Concert of Chapman Series

BANGOR, ME., May 10.—The postponed (March) concert, the final in the series given here under the direction of William R. Chapman, took place in the City Hall last evening. The program contained much that was new and interesting to local audiences, and the concert artistic programs given here this winter marked a brilliant climax in a series of under the efficient direction of Mr. Chapman.

The soloists were Hartridge Whipp, baritone; Beryl Rubinstein, pianist, and Georgiana Fales, contralto.

If all of the singers who come "Out of the West" possess the rich, glowing, sympathetic vocal quality of Mr. Whipp, this country has no need to fear any dearth of singers in the future. Each song sung by him was a veritable word-picture, his enunciation being as clear-cut as a cameo. He gave the "Eri tu" aria from Verdi's "Un Ballo in Maschera" and two groups of songs. The audience abandoned its customary reserve, and Mr. Whipp received a great ovation.

Beryl Rubinstein divided the honors of the evening with Mr. Whipp. He plays with a firm, bold touch and with fine feeling. Mr. Rubinstein played two groups, embracing Liszt's "St. François Marchant sur les Flots" and two Chopin works. His second group contained numbers by Debussy and Liszt. He was recalled repeatedly after this final number, finally responding with a double encore.

Georgiana Fales of Waterville was pleasing in the "Ave Maria" by Mascaroni and a group of songs. She was warmly received by the audience and encored. Mr. Chapman provided excellent accompaniments during the evening. J. L. B.

Swedish Singing Society Gives Thirtieth Annual Concert, Aided by Artists

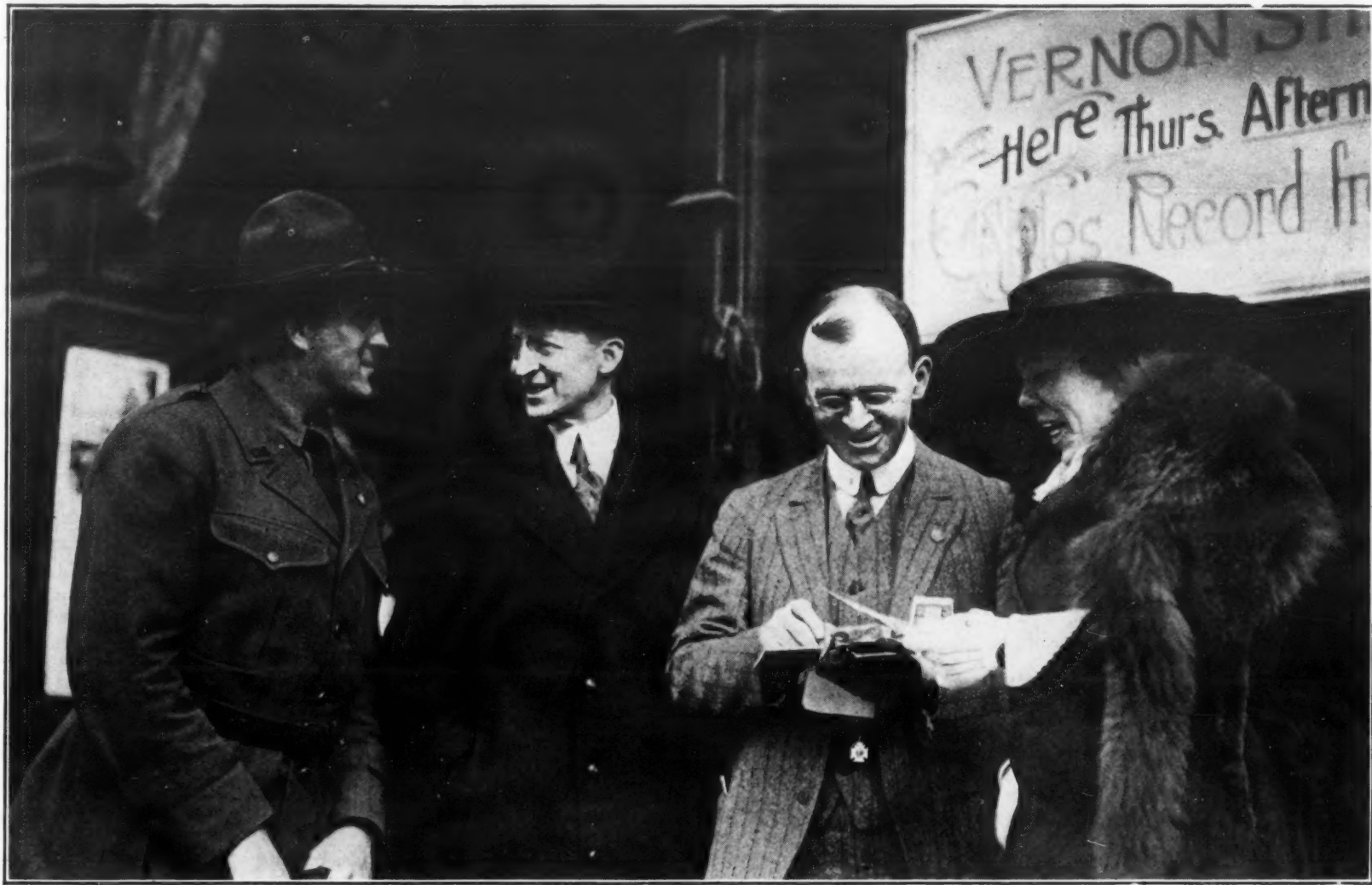
The thirtieth annual concert of the Swedish Singing Society Lyran of New York was given on Sunday, May 12, at Carnegie Hall. Scandinavian artists assisted in giving the program. These were Marie Sundelius, the Metropolitan soprano, who sang several numbers by Scandinavian composers and others; Herman Sandby, Danish cellist, who played several of his own arrangements of Scandinavian folk songs, as well as a number by Palmgren; Samuel Ljungkvist, formerly tenor of the Royal Opera at Stockholm, and Oscar A. Lundberg, bass. Ole Windingstad led the Scandinavian Symphony Orchestra and Prof. Gustav Lindgren conducted the Lyran Chorus.

Strand Audiences Hear Grace Hoffman

At the Strand Theater, New York, the musical attraction during the week of May 19 is Grace Hoffman, coloratura soprano, in the "Mad Scene" from "Lucia." Arthur Aldrich, tenor, sings "Carry On" and Oscar Spireseu conducts the Symphony Orchestra in Gomez's Overture, "Il Guarany."



Miss McConnell Ending Season After Successful Tour of Maine



From Left to Right: Vernon Stiles, Tenor; J. P. Rounds of Portland, J. Ducharme of Boston, and Harriet McConnell, Contralto, at Portland, Me., During the Liberty Loan Drive

FRESH from a successful Maine tour which opened in Portland on April 11, Harriet McConnell, the gifted New York contralto, is completing her season's work. The tour began at Portland, Miss McConnell and Vernon Stiles appearing as soloists at the concert of the Portland Festival Chorus. They continued their program, singing in Rockland, Bangor, Belfast, Eastport, Calais, Machias, Damariscotta and a number of other cities in Maine. In Biddeford they also gave their program with the local chorus.

With William R. Chapman at the piano, Miss McConnell and Mr. Stiles sang duets from "Aida," "The Keys of Heaven" and Mary Helen Brown's "Evening Hour." Miss McConnell scored heavily, winning many admirers in the "Mignon" aria, "Connais-tu le pays," and songs by Seiler, Gilberté, Leoni, Godard and Poldowski, while Mr. Stiles sang the "Di quella pira" air from "Trovatore" and songs by Burleigh, Foster, Shelley and Kramer. He also gave a talk at each concert on the Liberty Loan and on music in our camps. In Portland both singers sold bonds and were highly successful in doing so, offering with each bond of more than \$100 a ticket to their Portland concert or a Stiles Columbia record.

On May 1 Miss McConnell sang at a

reception given by Dai Buell, the American pianist, at her home at Newton Center, Mass. The contralto and Henry Hadley were guests of honor on this occasion. Since her return she has again taken up her work of singing for

the soldiers, appearing on May 15 at Mineola, L. I., at the base hospital; on May 19 on the Battleship Granite State, off West Ninety-sixth Street, New York, and on May 24 at Camp Dix, with Hans Kronold.

CLAXTON RANKS MUSIC NEXT TO THREE "R'S"

U. S. Commissioner of Education Sends Message to G. F. W. C. While Latter Is in Convention

HOT SPRINGS, ARK., May 7.—Music is the most important subject taught in the public schools, as well as the most practical, except the three "R's." Such, at least, is the opinion of Philander P. Claxton, United States Commissioner of Education. Mr. Claxton sent a message to the foregoing effect to the General Federation of Women's Clubs, at the latter's recent convention in Hot Springs, which the pressure of Government work prevented his attending. The message read:

"I believe most fully in the value of music as an important factor in the education and life of any people, and especially of a free people with a democratic form of government. The songs of a nation may not be more important than its laws, but their influence even in determining legislation and obedience to law, which, in a democracy, is only the formulation of public opinion and popular sentiment, cannot easily be estimated. After reading, writing and arithmetic, I consider music the most important and the most practical subject taught in our schools. I hope your federation will constantly and persistently use its influence for the promotion of the teaching of music in all our schools, of whatever grade."

Felix Garziglia Pays Tribute to Debussy in Washington Recital

WASHINGTON, D. C., May 3.—Felix Garziglia, pianist, opened the musical events for May at the Arts Club with a recital of Debussy's works, as a fitting tribute to the late French composer. This was the first time such a program had been given in the Capital City, and Mr. Garziglia proved himself fully equal to the demands imposed by Debussy's

works. The program consisted of fifteen compositions, including "Arabesques," "Reverie," "The Little Shepherd," "Cathedral en Gloutie," "Reflections in the Water," and others. W. H.

Costume Recital Marks End of Season for Lima (Ohio) Music Club

LIMA, OHIO, May 10.—Members of the Women's Music Club yesterday gave a costume recital in costume as the concluding matinee event of the season. Mrs. Baldwin Davis sang patriotic songs accompanied by Mrs. H. B. Adams. Several other soloists performed in costume.

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Campanini Repairing Strength in Cuba and Laying His Plans for Next Season

"Chicago Opera Association's Artistic Traditions Will Be Enhanced in Many Ways," Promises General Director—Has Raised Large Sums for Various Italian War Benefits—Tribute to American Generosity—Company Will Pay Return Visit to New York Next Season

HAVANA, CUBA, April 24.—The sudden illness of Mme. Campanini, which prevented the director of the Chicago Opera Association from sailing to Europe, may prove to have been providential, since it not only afforded Mr. Campanini a sorely needed rest, but also gave him an opportunity to work out the details of his plans for the coming season under almost ideal circumstances.

While seemingly away from the great currents of the operatic world, Maestro Campanini keeps in constant touch with all the operatic centers, and by the time he reaches New York, where he expects to be early in June, he will be fully prepared to make the final arrangements for launching the coming season.

Several new artists may be heard during next year with the Chicago Opera Company, and several new works—new at least as far as this country is concerned—may be given. Thus far, however Maestro Campanini refuses to commit himself, although there is no doubt that the coming season may see some of his famous "surprises."

"Under the prevailing conditions in Havana," says Director Campanini, "I rest while I work and work while I rest. The climate simply is delightful, and if it is occasionally very hot in the daytime, it is compensatingly cool and breezy in the evening. I am hugely enjoying my freedom from petty worries, and I am gradually recovering my strength, which was so badly sapped by the exigencies of last season.

"With the season so recently over, it is really a little too early to speak of the coming season. One must wait for the hot spell in America, when rumors mature at their best, before making any predictions or promises. But this much I may be permitted to say. I have no worries as to the artistic end of the coming season, and those who have come to look upon the Chicago Opera Association as one of the great operatic institutions may rest assured that not only will all the artistic traditions be upheld, but that they will be enhanced in many ways.

"For the present I am basking in Havana's glorious climate, and I am laying in a stock of strength that will come in very handy when the footlights blaze forth once more in the Auditorium. How I laughed when they asked me to conduct a series of concerts here! At that, I was almost tempted to do so since the receipts were to go for war benefits.

Work for War Benefits

"War benefits with me are a sacred duty. During last year I succeeded in raising quite a lump sum of money, and when I recently received letters of thanks from the mayors of the various villages in Italy to whom I sent the money, I was touched beyond words.

"With the help of the American public, I have raised the following sums: 16,000 liras sent to the Mayor of Parma, in aid of the refugees from the war zone; 16,000 liras to the *Corriere della Sera*, the big newspaper of Milan, for a like purpose; 6,000 liras to the Red Cross of Parma and a like sum for Parma's sufferers of the war; 5,000 liras to the poor of Salzo Maggiore; 5,000 liras to the Red Cross of San Donnino; 6,000 liras to the Red Cross of Modena; 6,000 liras to the war sufferers of Vigatto; two ambulances that cost over 15,000 liras for the Italian Army—one in Italo Campanini's name and the other in the name of the city of Parma—and, besides, at a benefit given at the New York Hippodrome we obtained 15,000 liras for the Italian orphans and a like sum for the French orphans. The money was sent through Comte Bolognesi, the Italian Consul in Chicago.

"It looks as if next year there will be even greater demands upon our pocket-books, but I know that the American generosity knows no bounds. To me this is at present a far more important question than the discussion of the affairs of next season. But I am not keeping idle, and

the confidence of the American opera-goers in my ability as an operatic leader will, I hope, be fully justified once more.

Quite Happy

"I am glad to be able to get some rest, and I am still more glad that Mme. Campanini is rapidly on the way to full recovery. In other words, I am quite happy. And as to the next season, I will completely express my view by saying that I am as certain of an artistic success as I am that the Allies will win the war.

"I have received and am receiving many inquiries as to whether or not our company will come to New York next winter. I do not see how there can be any doubt as to our paying a return visit to a city that extended to us such a royal welcome last year. Our success at the Lexington Theater last season made us part and parcel of New York's artistic life, and it would be contrary to all the rules of common sense and ordinary courtesy were we not to come again."

T. Austin Ball Scores in Red Cross Recital at Milburn, N. J.

T. Austin Ball, basso, gave a recital at Milburn, N. J., for the benefit of the Red Cross on Saturday evening, May 4, assisted by Sara Gurovitch, 'cellist. Mr. Ball was received with hearty applause in his various groups, which included old classics by Morley and Giordani, two Handel airs, French songs by Bizet, Delibes and Puget, Tchaikowsky's "Pillgrim's Song," American and English songs by Andrews, German, Kramer, Rogers and Homer and a group of four H. T. Burleigh "Negro Spirituals." Miss Gurovitch has won favor in works by Molique, Hure and Saint-Saëns. The accompanists were Mrs. T. Austin Ball and Ethel Gurovitch.

Mildred Dilling Wins Applause at Bowery Mission

Mildred Dilling, the gifted harpist, won praise at a concert for the men of the Bowery Mission, May 7. Her well chosen program comprised the Bach-Saint-Saëns "Bourrée," the Russian "Song of the Boatmen," Zabel's "The Fountain," Pierné's "Impromptu" and "Will o' the Wisp." Other soloists on the same program were Louise Homer, 2d, soprano, and Marie Romaet, 'cellist. Florence McMillan was the able accompanist.

Miss Dilling has been doing excellent work in the camps. Among others she was heard recently at Camp Dix and will appear at concerts in various hospitals and camps under the auspices of the Y. M. C. A.

Choral Club of Washington Y. W. C. A. Ends Season with Spring Concert

WASHINGTON, D. C., May 9.—The Choral Club of the Y. W. C. A. lately closed its season with an artistic concert. The club was directed by Mrs. A. M. Blair, its founder and moving spirit. The program last night had for its keynote the beauty and life of spring, as interpreted by several composers; also including three patriotic songs and the national anthem, among which was "Your Flag and My Flag," by Beatrice Randall of this city. "Spring Round," arranged by Spross from the second movement of Beethoven's Sonata, Op. 27, No. 2; "Song of the Thistlebird" (Fay Foster), "Naught I Know of Care and Sorrow" (Weber) from "Der Freischütz," and "A Dusky Lullaby" (Gilberté) were

among the most effective numbers. Mrs. Lloyd Hoppe admirably sustained the soprano solo part in "Song of the Thistlebird." The club was assisted by Edouard Albion, baritone, who gave the aria from "Benvenuto" (Diaz), and groups of French, Italian and American songs. Julia Huggins was an able accompanist.

This concert was Mrs. Blair's farewell appearance before leaving for England, where she will do war relief work.

W. H.

Mabel Preston Hall Engaged for the National Teachers' Convention

Mabel Preston Hall, dramatic soprano of the Chicago Opera Association, sang at Cooper Union, New York, recently, for the benefit of the People's Institute. The artist was engaged immediately for the closing celebration of the Workers' University, which was held on May 4. On this occasion her success again was so pronounced that she was obliged to concede seven extra numbers. Miss Hall has also been engaged to sing at the New York State Music Teachers' convention on June 24.

Ellen Beach Yaw Warmly Applauded in Waterloo, Iowa

WATERLOO, IOWA, May 7.—Ellen Beach Yaw gave a concert Friday evening, under the auspices of the Community Drama League, to a large audience. She was exceedingly generous with encores, which were called for time and again by an enthusiastic audience. Georgiella Lay was her accompanist.

B. C.

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Harpsichord Yields Wealth of Tone Color, Declares Frances Pelton-Jones

"'Different Atmosphere,' Approaching That Evoked by Orchestra, Conjured Up by This Instrument," Holds Gifted Artist—"Is as Susceptible to Weather Conditions as Most Delicate Human Throat," She Declares—Finds Great Many Artists Deficient in Color Sense

"If one should ask me what I considered the most potent of the many fascinating features of the harpsichord, I should unquestionably say it was what might be described as the orchestral side," said Frances Pelton-Jones, the harpsichordist, to a representative of MUSICAL AMERICA. "I think that is what you mean when you speak of a different atmosphere surrounding



Frances Pelton-Jones, Harpsichordist

a recital on this instrument; and that gives me a chance to elaborate on a very vital factor in my work. Probably many do not know that I was an organist and choir director for several years before taking up the harpsichord. I had also been a concert pianist, but the thing that I am most thankful for every day of my career is my knowledge of that king of instruments, the organ. It has been such a help to the harpsichord, not only because of the two manuals or combination pedals (because the latter on the harpsichord are quite different from those on the organ, requiring much individual study), but rather because of the color sense and knowledge of orchestral effects which the organ develops. Herein, to my mind, lies the thing in which so many musicians (even great artists) are sadly lacking. Of course, one does not expect a perfect or highly developed color sense in very young artists, as that would be impossible, but how many full-

fledged players and singers you hear with almost faultless execution, who play whole compositions with scarcely any differentiating color! No doubt this is largely due to lack of imagination; and, as in dramatic art, the quality most essential to the actor is imagination, so in music one cannot really portray through the medium of a tonal art, without this all-powerful factor. If more artists would spend a few minutes longer each day in an old-fashioned communion with nature, cutting out a half hour or so of scale technique, I think the musical public would profit thereby."

At this period of the conversation there was a few minutes' divergence on the subject of nature and Miss Pelton-Jones disclosed, not only her love of outdoors, but a goodly knowledge of natural history.

One need not ask Miss Pelton-Jones if she loves the instrument she plays if one has heard her play on it, but the question arose naturally, and she replied: "I am deeply devoted to my harpsichord. It gets 'into the blood.' In the first place it makes big demands on the mentality to manipulate cleverly and dexterously the different pedals, each one having to be brought on at the 'psychic right second' for thematic effects—not for fanciful displays, which is a temptation to be resisted, indeed. There should be a logical reason for every change of combination, based upon knowledge of musical form, especially a symphonic form. Then, in addition to memorizing the music (which by comparison is a mere bagatelle), all these different registrations must be memorized to be done with that natural ease which alone can give pleasure to an audience. Played properly, a harpsichord is the most fascinating instrument in the world. I rarely do the Pastorales of Scarlatti or Corelli, but that some one in the audience comes to me afterward and says, 'I really heard the flute or oboe there and imagined myself out in the fields.' Or after a number like Handel's Largo or the stately March from 'Saul,' some one else remarks, 'What a perfect diapason tone it has!' And, you know, this is not exaggeration at all, for it affects me when I am playing it the same way.

"The harpsichord is one of the most human instruments imaginable. It is as susceptible to weather conditions as the most delicate human throat, and that is why I seldom take summer dates, because the harpsichord is not then at its best. Indeed, with excessive humidity, it often sings only in 'half voice.' The Pacific Coast is not only an ideal place to summer in, but the climate is perfect for the harpsichord, and that is why I plan my tours to be there that season of the year. It is a long distance to go, but one is well repaid, for the audiences are exceedingly appreciative, and I shall probably return there for an extensive tour this year." F. V. K.

J. B. Nye of Camp Hill, Pa., has written both the words and music of a patriotic song entitled "Listen! Hear the Boys in Khaki Sing," which he has published.



LOUISA WEIGESTER WINS SOLO POSITION IN IMPORTANT CHURCH



Louisa Weigester, Soprano

Louisa Weigester was engaged on May 1 as soprano soloist of St. Peter's Lutheran Church of Brooklyn.

St. Peter's is the second largest Protestant church in Greater New York and the third in size in the United States, with a membership of 2500 persons. The vested choir is composed of a quartet and chorus of sixty voices.

Mrs. Weigester has been soprano soloist of the Hanson Place Baptist Church of Brooklyn for the past three years and has been heard in recital and concert both in New York and elsewhere. Her musical education has been principally directed by her husband, Robert G. Weigester of New York.

LONDON ENJOYS "HIAWATHA"

Work Finely Done Under Sir F. Bridge—Moiseiwitsch's Chopin Program

LONDON, ENGLAND, April 22.—A fine performance of Coleridge-Taylor's "Hiawatha" was given lately at Albert Hall by the Royal Choral Society, under the direction of Sir Frederick Bridge. Ben Davies, the tenor, has never sung better, especially in "Onaway, Awake, Beloved." Agnes Nicholls sang the soprano solos and Bertram Mills the baritone.

At the Queen's Hall on Saturday Benno Moiseiwitsch gave a Chopin recital, an absolutely packed house testifying to this pianist's popularity. His perfect technique and memory, as well as the brilliancy of his playing, stood out in his entire program. It included twelve of the Preludes, the Fantasia in F Minor, the Impromptu in A Flat, the Fourth Ballade, the Fantasia Impromptu, the Berceuse and Waltz in D Flat and, as encores, the Prelude in F and the "Black Key" Study. H. T.

W. W. Shaw's "Marching Through Berlin" Attains Second Edition

The first edition of "Marching Through Berlin," the latest marching song, by W. Warren Shaw of Philadelphia, which has sprung into popular favor, has been entirely exhausted and the second edition is now ready. It has evoked much enthusiasm and was recently played by leading hotel orchestras and sung by the Wanamaker chorus and pupils of various public schools.

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MINNEAPOLIS

NEW MUSIC VOCAL AND INSTRUMENTAL

NEGRO FOLK-SONGS. Book I. Recorded by Natalie Curtis Burlin. (New York: G. Schirmer.)

This book, published as an octavo album, contains four songs, "O Ride On, Jesus," "Go Down, Moses," "Couldn't Hear Nobody Pray" and "Good News, Chariot's Comin'!" These songs of the negroes as here issued are in no sense advanced to enter competition with Mr. Burleigh's "Negro Spirituals"; they are, as Mrs. Burlin explains in her foreword, "faithful efforts to place on paper an exact record of the old, traditional plantation songs as sung by negroes." The harmonies are the negro's own. In recording them Mrs. Burlin has added nothing; the various voice-parts were written down as sung by groups, untaught musically. She explains, too, that no two groups harmonize a song in the same way. A phonograph has been used by her in noting the exact manner in which the negroes sang these songs.

Mrs. Burlin's work, then, has been a work of record, not of musical creativity. She has done it splendidly. Each song is given with an introductory note telling all about it, the names of the men who sang it for her, etc. The songs are written down for male-quartet; instead of the conventional division we find tenor, "lead," baritone and bass. It is interesting to see what these spirituals are like in their primitive state; one can then better appreciate how conspicuously artistic is Mr. Burleigh's treatment of them in making them solo songs for use in a concert. The original form of "Go Down, Moses," and his setting of it show this conclusively.

This book is the first of a set of four which Mrs. Burlin has undertaken under the auspices of Hampton Institute. The songs are dedicated to the memory of General Samuel Chapman Armstrong, founder of Hampton Institute; Booker T. Washington, founder of Tuskegee Institute; Hollis Burke Frissell, principal of Hampton, and to the present principal of Tuskegee, Robert Russa Moton.

"I HAVE A RENDEZVOUS WITH DEATH." By George Clifford Vleh. (Boston: Boston Music Co.)

Mr. Vleh has attempted to set as a song Alan Seeger's much discussed "I Have a Rendezvous with Death." There are a few composers in America who could have done this and made of it a tremendous song. Mr. Vleh has written some musicianly music for it, that scarcely scrapes the surface of the poem. It is issued in two editions, for baritone and for bass voices.

"THE SOLDIER." By John Ireland. (London: Winthrop Rogers, Ltd.)

In setting Rupert Brooke's great sonnet as a song Mr. Ireland has written the only music from his pen that does not interest us. The poem demands a solid kind of treatment, which he has attempted to give it, but to our mind with unsuccessful results. There is little human feeling in this music. But there is great human feeling in the Brooke sonnet! An examination by Mr. Ireland of the H. T.

Burleigh setting of this poem will reveal to him exactly what we mean. Mr. Burleigh's music for "If I should die, think only this of me" came straight from the heart!

"A CHILD'S GARDEN." By Gabriel Grovlez. (London: J. & W. Chester.)

Under one cover are six brief pieces for the piano by M. Grovlez, pieces written "d'après l'Art d'être Grand-père de Victor Hugo." Nothing lovelier than these very individual pieces has come to our notice in some time in this field of music. They are for children, in the spirit of children and can be played by young players. To be sure, they will be in safer hands when older pianists do them, for like all M. Grovlez's music they are couched in modern terms and call for a well developed musical sense. The titles are "La Sieste," "Choses du Soir," "Chanson de Grand-Père," "Chanson d'Ancêtre," "Chanson" and "Pépita."

"MEDITATION." By Edward T. Sturges. Romance, Op. 42, No. 2 (Arensky), Cradle Song, Op. 16, No. 2 (Gretchaninoff). Arr. by Edwin Arthur Kraft. (Boston: Boston Music Co.)

One of the most pernicious recital pieces for the organ is this atrocious Sturges Meditation, a piece that is not an organ piece at all, though written as one by this English organist. The Boston Music Company issues it in a fine edition, having procured the American rights of publication. Let us pray for the time when organists will stop playing this kind of syrup!

Mr. Kraft has made the organ transcriptions of these two ingratiating Russian pieces very successfully. The registration is nicely chosen and the whole work has been carried out intelligently, achieving the intention to make these compositions available organ pieces.

"THE GOLDEN SYON." By William Lester, Op. 75. (New York: H. W. Gray Co.)

Mr. Lester has done a long sacred cantata to a text "adapted and written" by Frederick H. Martens. It is rather better than a lot of Mr. Lester's productions of the last year or so, in which he has been too prolific to be always worthy of praise. The work is divided into a Prologue, and two parts, Part I, "Prayer and Aspiration"; Part II, "Promise and Fulfillment." There is a motto theme with which the work opens and which reappears in it from time to time. For the solo voices, the usual four, there are grateful solos; Mr. Lester has gotten much variety into his cantata by writing choruses for women's voices alone and men's voices alone, in addition to the full choruses for mixed voices.

There is an instrumental interlude to Part II, very pleasing, though not very original. The plan of the final chorus is notably good and the writing of the choral sections is generally well handled. In contemporary sacred cantata literature "The Golden Syon" takes a place of comfortable worth.

"CHEVAUCHEE COSAQUE," "Marins d'Islande," "La Bas," "Sainte Dorothée." By Felix Fourdrain. "Song of the Heart." By J. Rosamond Johnson. Ricordi Organ Album. Books I and II. (New York: G. Ricordi & Co.)

These Fourdrain songs are now published in America in fine editions. All four deserve a place on the recital programs of our best singers.

Mr. Johnson's "Song of the Heart," dedicated to David Bispham, is a likable piece that seems to have elements in it that will make it popular.

The two organ books will prove a boon to many an organist. The transcriptions have been made—and well made—by Richard Keys Biggs, now with the colors in France. The first book contains "Recondite Armonia" from "Tosca," the "Flower Duet" from "Madama Butterfly," the second of H. T. Burleigh's lovely "Southland Sketches" and Richard Barthélemy's "Sérénade Coquette." Book II contains the Prelude to Act III and the "Vissi d'Arte" from "Tosca," the "Waiting Motive" from Act II of "Madama Butterfly" and H. T. Burleigh's "Deep River." The transcriptions have been made in a manner that is very playable, and do not require an organ virtuoso to perform them.

"BEHOLD 'TIS DAWN," "Love's Coming," "Persian Song," "First Love," "Tear Drops," "Eve, and a Glowing West," "Tell Me if This Be True," "Poème Héroïque." By Mana Zucca. (Boston: Boston Music Co.)

Seven songs and the "Poème Héroïque" for the piano testify to Miss Zucca's activity this year. Her success has been marked, her songs are sung widely and all of them have a very pleasing character. Miss Zucca has a composition technique that is praiseworthy and she has no lack of musical ideas. In fact, she writes with the greatest ease

and, like persons who do, must beware of finishing her compositions too quickly and not fail to be self-critical.

Of this set of seven songs we like best "Behold, 'Tis Dawn," an art-song of distinction. There is a pretty swing to "Love's Coming," atmosphere in the "Persian Song"; "Tear Drops" is delightful, although it recalls Tosti's "Good-bye" a bit; "Eve, and a Glowing West" has great possibilities as a concert song. The Tagore song, "Tell Me if This Be True," is a rival in our judgment with "Behold, 'Tis Dawn." Here Miss Zucca has done some very lovely writing, interpreting the poem faithfully. There is in this song, too, a fuller sense of design than in the others, a desire to carry out certain figures to their logical conclusion. Miss Zucca has the ability to set to music real poems like this of Tagore. We can only urge her again to do so, and not to waste her fine gift on such poetasters as G. Hubi Newcombe and his ilk, for their verses do not inspire a composer as do Tagore, Hafiz, Arthur Symonds, Whitman, Keats, Browning, et al.

The "Poème Héroïque" for piano is a good composition, scarcely as *héroïque* as its title. Thematically it is sincere and the development section is brilliantly carried out. Like all of Miss Zucca's piano music, it is very much in the idiom of the instrument. It is dedicated to Mischa Levitzki.

IMPROMPTU. By Daniel Gregory Mason. Op. 16, No. 1. (Boston: Oliver Ditson Co.)

With this Impromptu for the piano Mr. Mason has added to his list and to American piano literature one of the duldest and most purposeless compositions that we know. Neither modern nor ancient in style or spirit, it wanders in shifting boredom from key to key with professional correctness. It might have been more fittingly titled: "Very Impromptu." A. W. K.

SING NATIONAL AIRS AT AUSTIN SYMPHONY CONCERT

Community Singing an Enjoyable Feature of Program—Municipal Orchestra Making Rapid Strides

AUSTIN, TEX., May 13.—The Municipal Symphony Orchestra gave its last concert of the season at the Majestic Theater yesterday afternoon. The program contained many folk-songs and patriotic airs. The Garibaldi Hymn, the national hymn of Italy, was a novelty, the words being printed on the program, and the audience singing it after the orchestra had played it through once. The Scotch war song, "Scot wha hae where Wallace bled," was also used for community singing, and seemed to be thoroughly enjoyed by the assembly.

The crowds at these concerts continue to tax the capacity of the theater, but even those who stand seem untiring in their appreciation of Conductor Frank L. Reed's programs. The subscription list is lengthening.

The improvement of the orchestra is obvious at each succeeding concert, and it is evident to the discerning that Austin has good material and an excellent foundation for a fine permanent musical organization. Much credit is due Mr. Reed for the way in which he has amalgamated all elements, amateur, professional, young and mature, into one effective whole, at the same time appealing to the interest of the city authorities and the business men. G. G. N.

MISS MACBETH'S WAR WORK

Soprano Active in Behalf of Patriotism—New Song Inscribed to Her

A patriotic song, which has qualifications likely to make it gain and hold popularity, is "Stars and Stripes are Calling," lyrics by Eleanor Gregsten Thompson and music by N. Julius Kirsch, a Polish pianist, who came to this country a comparatively short time ago. The song has been dedicated to Florence Macbeth, the soprano, and has been sung by her at all of the British recruiting meetings, which she has attended in New Jersey within the past few weeks. She also used the song when she sang for the Liberty Loan Committee during the recent campaign. On one of these occasions a number of Anzacs were present and one of them came to Miss Macbeth after she had finished singing and asked her the name of the song and where he could obtain a copy. He wished to send one to his wife in Australia. Miss Macbeth will sing twice again

this month for benefits and this will practically close her season, with the exception of an appearance at the Convention of the New York State Music Teachers' Association, June 27. Last week she sang on Friday evening at a concert at the Women's Hospital arranged for the benefit of nurses, who are returning from active service in France. She will also sing at one of the New York *Globe* concerts, at Camp Dix.

During the season just closing Miss Macbeth has sung no less than 35 or 40 times for various benefits. She looks upon it as a privilege, as well as a duty, for artists to do their full share in the giving of services freely for the benefit of concert activities which need support of this kind.

Several invitations have been received by Miss Macbeth to spend a portion of the Summer in the East and it is probable that she will be in Massachusetts and New Hampshire a large part of the Summer.

Atlantic City Orchestra Gives Engaging Program

ATLANTIC CITY, N. J., May 14.—An engaging program was given by the Steel Pier orchestra, under the leadership of J. W. F. Leman. The principal offering was Dvorak's "New World" Symphony, ably conducted by Mr. Leman and played with skill. The soloists were Adele Bowne Kirby, soprano; Marie Stone Langston, contralto; Benjamin Schlegel, flautist, and Benjamin Schirbman, cornetist.



MISS SUE HARVARD

SOPRANO

Sang at her recital

Eurydice Choral Club, Lebanon Valley College, Apr. 23, 1918

By an' By
Swing Low Sweet Chariot } NEGRO SPIRITUALS BY H. T. BURLEIGH
I Want to Be Ready
Carnaval } FELIX FOURDRAIN

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ARCHIBALD SESSIONS AND MARIE TIFFANY HELP RED CROSS



On the Steps of St. John's Episcopal Church, Jersey City, N. J., Marie Tiffany, Soprano, and Archibald Sessions, Organist

An organ recital was given at St. John's Episcopal Church, Jersey City, by Archibald Sessions, assisted by Marie Tiffany, soprano of the Metropolitan Opera Company, on Wednesday evening, May 15, for the benefit of the Red Cross.

Mr. Sessions, who came to this church from Los Angeles this year, distinguished himself by his excellent performance of Bonnet's "Variations de Concert," a Guilmant Scherzo, Widor's Allegro Cantabile and pieces by Karganoff, Boccherini, Wagner, Burleigh, Yon, Kramer and Elgar. A particular favorite was the Widor movement, which Mr. Sessions gave with great charm.

Miss Tiffany's offerings were given with organ and included César Franck's noble "La Procession" and later Schubert's "Ave Maria" and Gena Branscombe's "Dear Lad o' Mine." She sang these songs artistically, with an appreciation of their emotional content, and was heartily welcomed. At the end of the recital a request was made that she repeat the Branscombe song, to which she acceded.

An important feature of the concert was the performance of the Cammaerts poem, "A Voice in the Desert," read by the Rev. Warren L. Rogers, rector of the church, the Elgar music being ably performed on the organ by Mr. Sessions, and the song which appears in it, "When the Spring Comes Around Again," being sung charmingly by Miss Tiffany. It was highly impressive.

Compositions of Robert H. Terry Heard in Yonkers, N. Y.

YONKERS, N. Y., May 20.—A program of compositions by Robert Huntington Terry was given on Monday evening, May 13, at the studio of Agnes Steadman in this city. Mr. Terry appeared, playing four of his piano solos, while his songs were given by William G. Schoonover, Jr., boy soprano, and Ellis E. Doyle, tenor. Several of his violin compositions were played by Roswell Weitzel. The program was closed by the singing of Mr. Terry's two patriotic songs, "America's Prayer" and "Columbia's Oriflamme," by the boys of the choir of St. Andrew's Church, Yonkers, of which Mr. Terry is organist.

Mrs. F. D. Lane Gives Fine Benefit Recital in Phoenix, Ariz.

PHOENIX, ARIZ., May 2.—Mrs. Franklin D. Lane, soprano, gave a recital at the High School Auditorium last evening for the benefit of St. Joseph's Hospital Fund, with notable success. Mrs. Lane sang arias from "Aida," "Louise" and "Rigoletto" with admirable effect, winning the greatest success with the "Caro Nome." There was so much applause after this number that Mrs. Lane

added as an encore the "Marseillaise," which brought the audience to its feet. She also sang old Italian classics of Pergolesi, Tanara's "Nina," French songs by Bachelet and Vidal, the Rimsky-Korsakoff "Chanson Indoue" and American and English songs by Seiler, Hageman, Nogero, Edward German and Mrs. Beach. Mrs. Lane was applauded to the echo for her artistic work, which reflected greatest credit on Oscar Saenger, with whom she has been studying in New York. Her accompaniments were well played by Merta Work.

LONDON'S OLDEST MUSICAL INSTITUTION MAKES PLEA

Royal Philharmonic, Ending 106th Season, Asks Support—Other Events in British Capital

LONDON, ENGLAND, April 22.—The last concert of the 106th season of the Royal Philharmonic Society marked the début of Ethel Peake. The program contained a serious and earnest appeal to music-lovers to support the oldest musical institution of the Empire, so that it may live to take an active lead in the reconstruction and welfare of our musical life after the war. The concert opened with Mendelssohn's "Hebrides" Overture, first played by this orchestra in 1832. With charming grace was played the Village Fair Scene from Delius's opera, "A Village Romeo and Juliet"; a delightful Mozart Adagio and Tchaikowsky's Fifth Symphony.

Ethel Peake sang Verdi's "O Don Fatale" from "Don Carlos" with fine dramatic effect.

At the "Old Vic" Winifred O'Connor earned the highest praise as *Marguerite* in the performance of "Faust," for a charming personality and manner and a beautiful voice, which is still under the training of Sir George Power.

In Wigmore Hall the Society of Women Musicians gave a concert in aid of the Musicians' Y. M. C. A. gift to the forces, the program consisting entirely of the works of composers now in active service or of those who have fallen in the war. Among the latter are George Butterworth, Denis Browne, F. S. Kelly, Willie Manson and Purcell Warren. Among the former are Bliss, Farrar, Gurney, Harris, Colin Taylor and Vaughan-Williams. H. T.

MR. PROCTOR'S ACTIVITIES

Gifted Tenor of Chicago Opera Preparing for Next Season's Tour

CHICAGO, May 14.—Warren Proctor, the young tenor of the Chicago Opera Company, who appeared recently at the Carnegie Hall entertainment for the American Defense Society, has returned to Chicago after a two weeks' stay in New York. Mr. Proctor was especially engaged last season by Maestro Campanini for the rôle of *Don Ottavio* in "Don Giovanni" with Rosa Raisa. His recent successes in Chicago in recital have placed the young singer in a prominent position among the younger American recitalists.

Jules Daiber, formerly of the Metropolitan and Chicago companies, who has entered the concert field as a manager, is now booking Mr. Proctor's 1918-1919 concert tour. He is already engaged as soloist with several symphony orchestras of the Middle West.

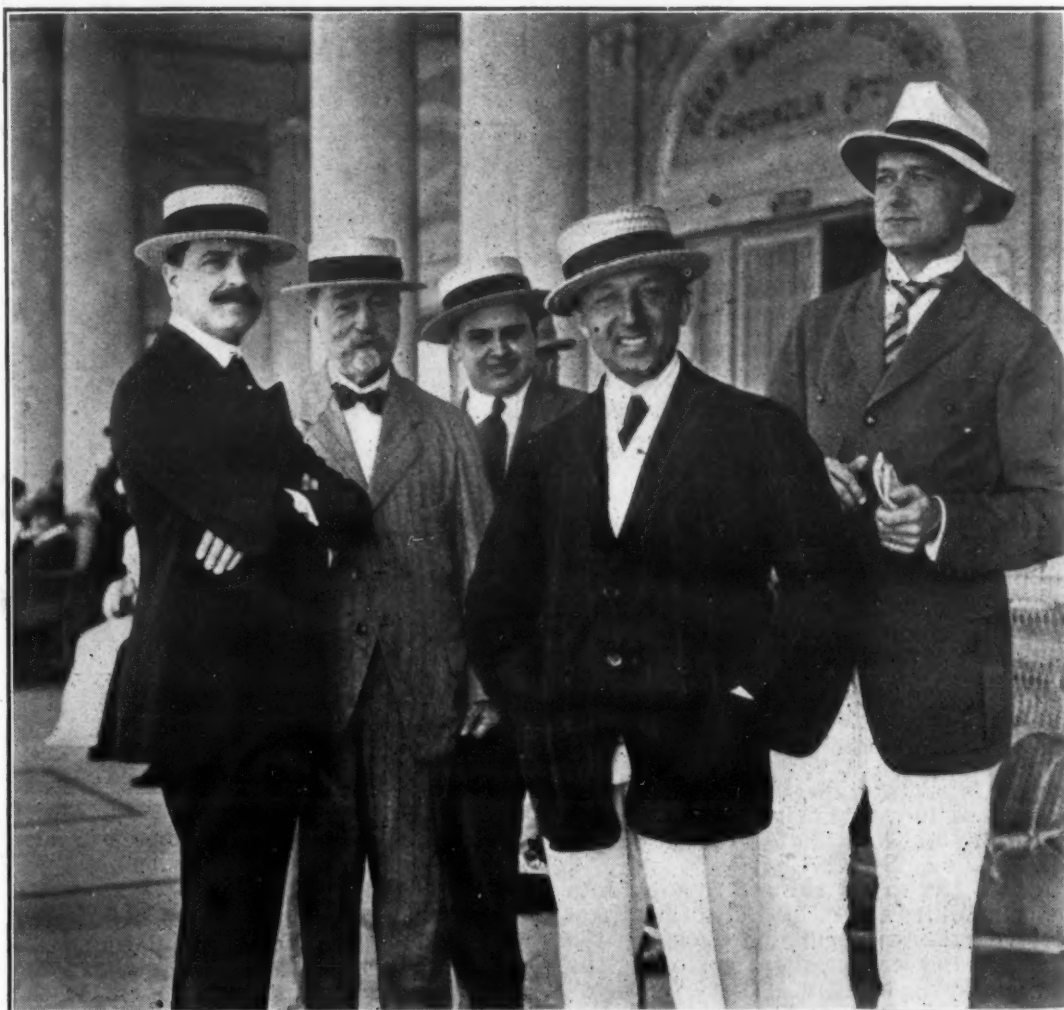
Concert of Johnstown (N. Y.) Choristers a Marked Success

JOHNSTOWN, N. Y., May 15.—The Fulton County Choral Society, Arthur Kibbe, conductor, gave its annual concert on May 10. The assisting artists were Maude B. Hurst, soprano, and the Mendelssohn Male Chorus, with Jeanette Stetson as accompanist. Mrs. Hurst gave an excellent account of herself in numbers by Puccini, Gretchaninoff, Cyril Scott and others. The Mendelssohn Chorus, led by Mr. Kibbe, also earned praise. The choral society did better work this year than ever before.

Mme. Bodinoff to Assist Richard Hageman in Chicago

CHICAGO, May 18.—Mme. Florence Bodinoff, soprano, has been spending a few days in Chicago preparatory to making an Iowa concert tour during the month of June. Upon her return she will take up her home in Highland Park, Ill., and assist Richard Hageman, who will be one of the conductors of the summer opera season at Ravinia Park. Mme. Bodinoff has gone under the management of Alma Voedisch for the season of 1918-19.

Maurice Dumesnil Was Pianistic "Man of the Hour" in Buenos Aires



Men Prominent in Musical Affairs in Buenos Aires. Left to Right: Dr. Drago Nitre, Prof. Levy, Prof. Nicastro, Charles S. Lottermoser and Maurice Dumesnil, the French Pianist

BUENOS AIRES, ARGENTINA, April 28.—One of the most overwhelming successes attained here by a concert artist was that won by Maurice Dumesnil, the French pianist. Mr. Dumesnil came to Buenos Aires to play for Isadora Duncan. When the dancer left this country the pianist remained and went under the management of Charles S. Lottermoser. At each of his recitals the hall was crowded to overflowing, and on one occasion traffic was held by fifteen minutes by the throng attracted to his recital.

Opportunities in the Tropics

At first sight it would seem that there are few cities to visit in this part of the world, but since a success in Buenos Aires makes the artist's reputation in all of South America, some such tour as the following cities might well prove worth while: Buenos Aires, Montevideo, back

to Buenos Aires, Rosario, Santiago, Valparaiso, and back again to Buenos Aires, then through Brazil or Mexico back to the U. S. A.

There are fine opportunities here for notable pianists, but the field is a more difficult one for singers and conductors. However, it must be said that there is practically no competition.

For the recitalist who can sing himself into the hearts of the Argentine people there is indeed a fortune; for the conductor who could educate the people up to an appreciation of symphony music there is an open field. At present there is to all intent and purposes no symphony orchestra, conductor or singer in the Argentine worthy of serious consideration. Of course the opera season here is a fine one, but there we have another field of music which appeals to the Latin temperament, as well as to its social side.

The English-speaking public here is small, and cannot be looked to for support for the visiting artist.

DOUGLAS STANLEY.

MARGARET JAMIESON ON THE ROSTER OF WALTER ANDERSON



Margaret Jamieson, Pianist

Margaret Jamieson, brilliant young pianist, who won warm praise last season, has gone under the management of Walter Anderson. Miss Jamieson's record includes three New York recitals,

an appearance with the New York Symphony Orchestra and engagements with the Grand Rapids St. Cecilia Society, Fort Wayne Morning Musical Club, New London Choral Society, Norwich Academy Course and others.

George F. Boyle to Head Piano Classes at Peabody Conservatory

Arrangements have been completed to have George F. Boyle, pianist and composer, head the piano department of the Summer School of the Peabody Conservatory of Music, Baltimore, which will be in progress from July 8 to August 17. Mr. Boyle will give a limited number of private lessons at the Summer School, and will also conduct classes in musical interpretation. Mr. Boyle's fame has grown in recent years, due largely to his work as a composer. He came to Baltimore in 1910 from England. Mr. Boyle was born in Sydney, Australia, and when he was nineteen he moved to Berlin to finish his musical studies under Busoni. Later he toured in Europe. In 1910 Mr. Boyle came to Baltimore to teach piano at Peabody.

Orchestra Conductor of Lancaster, Pa., Injured in Motor Accident

LANCASTER, PA., May 14.—John B. Roth, leader of Roth's Orchestra, one of Lancaster's best-known musical organizations, was seriously injured on May 11 in an automobile accident. Mr. Roth's car collided with another near Quarryville, on the road to Green Tree.

KITTY CHEATHAM HAS A TRIUMPH IN SOUTH

Large Audiences in Macon Captivated by Her Art—Community Chorus Innovation

MACON, GA., May 17. — Kitty Cheatham made her first appearance in recital in Macon on May 11, under the auspices of the Chautauqua of the South, and was most enthusiastically received. She triumphed over the size and bad acoustics of the vast auditorium in a way that amazed the large audience, who had feared that the delicacy of her art might be lost in the large structure. Her excellent speaking and singing voice rang out with unexpected power and was heard in all parts of the house.

Miss Cheatham's program was of rare artistic character and originality and consisted of folk-songs and arrangements—made by the artist—of England, America, Russia, France and China, and also several modern compositions. She gave the old negro songs as probably no one else can, and is undoubtedly the one artist before the public to-day who understands their true atmosphere and proper interpretation, and the audience was quick in recognizing this fact, demanding an immediate repetition of "Swing Low, Sweet Chariot."

Macon has so far refused to enter into the community spirit, but Miss Cheatham achieved the impossible in arousing the audience and leading them in singing the new national anthem, "Our America," by Mrs. Stetson, and the same composer's tender "Love's Lullaby," which many of the boys from Camp Wheeler adopted as their special song for "Mother's Day," which followed Miss Cheatham's recital.

Commander-General French had arranged a luncheon and reception for Miss Cheatham—who has fourteen relations in the army and navy now at the front, and whose cousin, Lieut.-Col. Frank Cheatham is with General Pershing, but she was compelled to decline all social attention, owing to her late arrival and immediate departure to fulfill engagements in the East.

Artist-Pupils of Mae D. Miller Win Praise at Camp Crane

Artist-pupils of Mae D. Miller, the Allentown and New York vocal teacher, were heard in an interesting concert at Camp Crane, Allentown, Pa., Monday evening, May 13. An engaging program comprising works of Elgar, Ball, Thayer, Thomas, Novello, Molloy, Weatherly, Rusk, Beach, Margetson, Kramer, Burleigh, Fairlamb, Schubert, Rogers, Spross, Meyerbeer, Woodman and Leoni was presented. The soloists, who were accorded praise for their singing, included George Peters, baritone; Vivian King, soprano; Gretchen Laubach, contralto; Hilda Nagle, soprano; Gladys Rogers, soprano;

Byron Sechrist, tenor; Mae Rhue, soprano; Adele Schuler, soprano; Fannie Koons, soprano, and Grace Miller, contralto.

ALEXANDER BLOCH'S SUMMER STUDIO TO BE AT LAKE GEORGE



Alexander Bloch, New York Violinist and Teacher

Contrary to his usual plan, Alexander Bloch, the New York violinist and instructor, will not have his studio in the city open this summer. He leaves the first week in June for Lake George, N. Y., where a number of his pupils will follow him to continue their studies through the summer. Mr. Bloch has had a heavy winter of teaching, and has also put to his credit a number of excellent concert engagements.

Police Band Arranges Red Cross Benefit for Brooklyn

The Police Band of New York has arranged for a Red Cross benefit concert to take place at the Thirteenth Regiment Armory, at Sumner and Jefferson avenues, Brooklyn, on the evening of May 27. The affair will be given under the auspices of the Second Brigade of the National Guard of the State of New York. Besides the band itself, the following artists have been enlisted by the indefatigable Patrolman Conrad Eschenberg, one of the leading spirits in the band: George Barrère, Orville Harrold, David Bispham, Martha Phillips, Marie Tiffany, Margaret Abbott, Robert Maitland, Cecil Arden and Eleanor Spencer.

COLUMBUS, O.—Herbert Edmund Hutchinson, has been made director of the Conservatory and business manager of the Wallace School and Conservatory of Columbus.

GREAT FEAST OF SONG FIRES ALL CAMP DIX

Schumann-Heink Takes Part in Dedication of Big Y. M. C. A. Stadium

CAMP DIX, N. J., May 15.—Before an audience of 40,000 soldiers and visitors, gathered to celebrate the formal opening of the new outdoor stadium of the Y. M. C. A. at Camp Dix, May 15, Ernestine Schumann-Heink, the contralto, evoked such enthusiasm as has perhaps never been paralleled even in her experience.

Under the leadership of W. Stanley Hawkins, who has been chosen by General Pershing to direct the singing of the American Expeditionary Force in Europe, Camp Dix has developed what is said to be the best singing army in the United States. To Mme. Schumann-Heink's delight this aggregation of young warriors sang to her the songs they will chant "over there." At the close of the program they called on the contralto to lead them in "The Battle Hymn of the Republic." The thousands of visitors, profoundly stirred, had only tears left to express their feelings when Schumann-Heink sang the verses, and when, as each stanza ended, the soldiers *en masse* took up the "Glory, Glory, Hallelujah" of the chorus, the strains, as they rolled forth, made a magnificent climax.

SEATTLE ADMIRES UNIQUE WORK BY DENT MOWREY

Charming "Soirée of Music and Dancing" Well Given by Cornish School Ballet and Principals

SEATTLE, WASH., May 13.—At the Cornish Little Theater on Monday, Tuesday and Thursday of last week there was presented a "Soirée of Music and Dancing," the music composed by Dent Mowrey, with ballet under his direction, and stage and lighting effects by Mr. and Mrs. Maurice Brown of the Little Theater in Chicago. Mary Ann Wells, *première danseuse*, and the Cornish School of Music Ballet capably interpreted the Mowrey compositions.

The seven numbers of the *soirée* were written by Mr. Mowrey since his coming to Seattle, with the exception of the "Spanish Gipsy," a musical setting to George Eliot's poem of that name, which was presented at the University of Paris on March 4, 1914.

Mr. Mowrey writes in a charming modern style, fitting his music to the idea like a glove to the hand. Throughout the seven compositions, without once descending to the level of merely popular music, he might be said to have in a sense popularized some traditional ideas concerning music.

In the Prelude, which Miss Wells interpreted, the motive was built upon a

miniature drama wherein an enchantress, who cannot win the favor of her lover, has turned him into a peacock. The peacock motive was delightful. In "Les Secrets du Bois" Mr. Mowrey used for his theme "that weird hour before the dawn in which the satyrs, nymphs and dryads of the wood come into their own."

The "Spanish Gipsy" is full of intense feeling, and the four characters, *Fadema, Slave, Attendant and Sheik*, unfold the miniature plot. Mr. Mowrey devoted much time during his years of study at the University of Paris to the origins of Spanish music. A Gavotte in the old style was cleverly interpreted by Miss Wells and Clara Bicknell Ford in 1850 costumes. The "Tartar War Dance" is full of wild, colorful chords and swift action. Here again Mr. Mowrey has used the primitive instruments effectively, especially the war drums and cymbals, maintaining throughout a strong rhythm which the dancer followed with free and easy grace. In the "Dance Excentrique" Mr. Mowrey employs our own American dance rhythms, giving the dancers considerable scope in the emphasis of syncopation. The number is full of charm and droll humor.

"Après le Bal" is a clever little ballet, costuming of the thirteenth century, which eight maidens dance a revue of the ball from which they have just returned. A dainty waltz motive introduces the ballet, and mazurka and minuet movements are employed.

Miss Wells was ably supported by Card Leslie, a clever dancer of the Cornish School, in the "Spanish Gipsy" and "Dance Excentrique." Francis J. Armstrong, violin, and George Kirkner, cello, gave excellent support to the composer, who was at the piano. The *Soirée* was given in place of the usual one given by the Fine Arts Society, a third of the proceeds going to that organization.

M. T. H.

Ganapol School in Detroit Ending Successful Season

DETROIT, MICH., May 20.—The Ganapol School of Musical Art, Boris L. Ganapol, director, has just finished a highly successful season. Mr. Ganapol and his staff of instructors have been doing notable work in training their many pupils, proof of which has been shown by numerous public recitals during the season. One of Mr. Ganapol's artist-pupils, Maude Lindner-Jungbaecker, mezzo-soprano, will be presented on June 14 in a song recital. Ada Lillian Gordon, accompanist, and Mrs. Jungbaecker are both members of the Ganapol School faculty.

New England Chapter, A. G. O., Holds Seventy-ninth Public Service

FITCHBURG, MASS., May 17.—The New England Chapter, American Guild of Organists, held its seventy-ninth public service at Christ Church last evening. Assisting Herbert C. Peabody, organist of the church, were William F. Zench of Boston and Marshall S. Bidwell. There was a large attendance. L. S. F.

Too Weak, Or Too Strong? Then Maybe You Can't Sing!

OPERATIC aspirants make the greatest mistakes in not taking into consideration the physical side of the question (of the operatic voice) and teachers mistake in not looking after the physique of their students, warns William Armstrong in his article on "The Operatic Voice" in the *Canadian Journal of Music*. "A weak, flabby muscular system, plus the silly direction to 'sing naturally,' are directly responsible for the dearth of true operatic voices," he asserts. "Many are the fine, strongly built vocal organs, whose possessors remain in vocal obscurity, and as many more finely constructed vocal organs are ruined by an

over-balancing, powerful physique."

Mr. Armstrong assures the opera aspirant that "he cannot sing like Caruso without Caruso's physique, nor can he sing with Caruso's physique without Caruso's vocal organ" unless he would injure his voice irreparably. "Psychology was never known to develop the muscular system, and singing is a muscular effort. Therefore, to hammer into the minds of physically weak students the psychology of tone, is a useless waste of mental energy. Give the student first a physique to propel and control and technique to assure the mechanical action of his voice, and then heap on the psychology, the more the better."



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Bureau of Musical America,
12 Nottingham Place,
London, W. 1, April 29, 1918.

IN eight days opera will be with us again, this time by the excellent Carl Rosa Opera Company at the Shaftesbury Theater. On Monday, May 6, it opens with "Carmen," to be followed by "Tannhäuser," "Tales of Hoffmann," "Bohème," "The Merry Wives of Windsor" and "Jeannie Deans," first produced by this company in 1894 in Edinburgh and in London two years later. To finish the week we are to have "Butterfly" and "Trovatore." The company boasts the largest all-British male chorus in the country today.

Margaret Cooper and Gervase Elwes drew a big house at Æolian Hall on Tuesday. The delightful program was made up wholly of British compositions.

In Wigmore Hall René Ortmann introduced us to his excellent musical combination under the new name of the Classical Orchestral Society, a development of his former orchestra. His string sections are remarkable and he relied upon them for much of his best work, especially in Mozart's "Serenade" and Elgar's Introduction and Allegro for strings and string quartet. The Belgian soprano, Jeanne Jouve, sang numbers by Bantock, Bridge, Chausson, Duparc and Guy Ropartz.

The first of the two concerts of English music was given on Wednesday by the Philharmonic Orchestra and Gladys Moger. Both were heard in works by Cyril Rootham and C. Armstrong Gibbs, the former's quartet for strings in C Major being a delightful work. The latter's songs, especially his setting of Stevenson's "In the Highlands," were picturesque and melodious. Miss Moger also sang a group of old English songs by Purcell, with high intelligence and charm.

Concerts Feature Novelties

Two fine concerts on Saturday featured interesting novelties. The New Queen's Hall Orchestra, under Sir Henry Wood, opened with "The Bartered Bride," by Smetana, played the Tchaikovsky Symphony in F Minor, closing with "Siegfried's Rhine Journey" from "Götterdämmerung." A revival was Percy Pitt's "Oriental Rhapsody," a musically and beautiful work. Gustave Samazeuilh's attractive orchestral poem, "The Sleep of Canope," was given its première and proved a highly colored work of great charm. M. Samazeuilh is a native of Bordeaux and a pupil of d'Indy. The soloists were Zoia Rosowsky, who sang the "Queen of Sheba" air and Lisa's song from Tchaikovsky's "Pique Dame"; and Benno Moiseiwitsch, who played Tcherpnin's Concerto in C Sharp Minor.

At Wigmore Hall Felix Salmond gave a cello recital, assisted by William Murdoch and Plunkett Greene, with G. O'Connor Morris at the piano. An effective Sonata by Guy Ropartz opened the program. Mr. Salmond closed with a splendid performance of Lalo's Concerto, as well as four pieces by O'Connor Morris (dedicated to Mr. Salmond) and others by Frank Bridge, Arnold Bax and Arnold Trowell.

Musical War Prisoner Returns

Frederick Keel is back in London after three years in Germany as a prisoner in Ruhleben camp. Other English musicians, who are now interned in Holland, are Benjamin Dale, E. L. Bainton and P. C. Hull.

At the last of the Albert Hall concerts of the present series yesterday, Landon Ronald conducted a program including



Dorothy Erhart, Gifted English Composer. On the Right: Percy Pitt, English Composer and Conductor, Whose "Oriental Rhapsody" Was Revived at the Last Symphony Concert in Queen's Hall, London

Schubert's "Unfinished" Symphony and Tchaikovsky's "Pathetic."

Soloists at Queen's Hall were Fraser Ganger and Lilia Kanevskaya. At the Palladium Julian Clifford conducted the London Symphony Orchestra. The soloists were Elsa Stralia, Ivor Foster and Myra Hess.

The first "Flying Corps Orchestra" has just become *un fait accompli* at the Drome at Houndslow. The performers range from all ages and the youngest is in charge of the bass viol.

Dr. Walford Davies has been appointed by the War Office to superintend the choral training of the R. A. F.

To celebrate the Zeebrugge raid, the Newman Publishing Company has issued a song, "Lay Aft the Watch," composed by Arthur Rosse to the words of Harry E. Ash, R. N. Messrs. Stainer and Bell have just published a fine cantata for female voices in memory of those fallen in the war, "As the Leaves Fall," by Harold Drake, the text by Lieutenant Joseph Courtney.

CINCINNATI'S SCHOOLS INTRODUCE STUDENTS

Conservatory and the College Pupils
Make Excellent Showing in
Recitals

CINCINNATI, OHIO, May 18.—After a week's pause, on account of the May Festival, both of the large local music schools have resumed recitals. Among the more important recitals given at the Conservatory of Music was one by Berta Forman, a talented pupil of Thomas Kelly, one of the new additions to the vocal staff. Miss Forman's excellent work augured well for the connection of Mr. Kelly with the institution. She was ably assisted by Berenice Jackson, from the class of P. A. Tirindelli. Florence Greenmeyer, from the class of John A. Hoffman, was heard in an equally successful vocal recital on the evening of May 14. Her assistant was Elizabeth Cook, pupil of Theodor Bohlmann. The playing of Miss Cook was splendid, as is always the case with students of this veteran master. Another Tirindelli pupil, Mildred Vause, appeared on the evening of May 17, assisted by Frederic Shailer Evans's pupil, Lucile Skinner. The various concerted and solo numbers met with instantaneous response. On the evening of May 18 Gertrude Baur, who is pursuing her studies under the capable direction of the pianist, William Kraupner, gave an interesting program in an efficient manner. Two more of the pupils of Mr. Kraupner, Lorraine Walker and Anna Louise Shaw, were heard to splen-

A remarkable sign of the times is the increase in the entries for the trials of the East London Musical Festival held at Stratford-at-Bow this week. The prizes were given by the Mayor of West Ham, the judges being Frederick Corder, Allen Gill, Walford Davies, James Bates, Ernest Fowles and Bantock Pierpoint. It is the thirty-sixth meeting, and the entries reached 920, against 795 last year; the individual competitors, numbering some 3000 for all sorts of classes, have competed in choral singing, quartets, solos and school bands. The individual performances reached an exceedingly high standard of merit.

Dorothy Erhardt, whose orchestral and other compositions are rapidly becoming known, began her musical studies under Dr. Harding of Bedford and later studied at Birmingham University, where during the three years she worked for her degree of Mus.B. she attended Granville Bantock's composition classes. At present she is doing war work.

HELEN THIMM.

did advantage on the evening of the 16th. Last Tuesday evening was devoted to a recital by the pupils of P. A. Tirindelli. The recital was a fine exposition of the splendid work Mr. Tirindelli is doing with his charges.

A big crowd gathered at the College of Music to listen to an interesting evening of piano duos and songs given by members: Romeo Gorno and Irene Gardner, pianists, and Giacinto Gorno, baritone, all of the faculty. The ensemble work of the two pianists was splendid and was warmly received, as were the vocal efforts of the singer. The participants were loudly applauded throughout the evening. Saturday evening the young pupils of Lillian Kreimer distinguished themselves in a piano recital, reflecting great credit upon their able preceptress. They were finely assisted by Edna Reifenger, a pupil of the well-known singer and teacher, Hans Schroeder.

Minnie Tracey, one of the city's leading vocal teachers, last Thursday evening gave a concert for the "Queen's Fund" for the relief of Belgian children. The evening was devoted to vocal and instrumental compositions of Count Axel Raoul Wachtmeister, a Swedish composer, at present sojourning in Cincinnati. A number of Miss Tracey's students took part, also other well-known local artists and members of the Symphony Orchestra. The various numbers, while not especially inspiring, were interesting and were well performed. Especially well liked were the two cello solos, which were splendidly played by Walter Heermann. The piano accompaniments and the directing of the concerted numbers were in the hands of the composer.

L. G. S.

NEW CHORUS MAKES BOW IN BALTIMORE

Myrtle Club Features Native Composers — Operas Given by Peabody Students

BALTIMORE, May 15.—The Myrtle Club Chorus, under the direction of Franz C. Bornschein, made its initial bow at a war relief benefit concert at the Concert Hall, Academy of Music, May 14. The chorus has a membership of thirty-five and presented a program of compositions for women's voices which was largely representative of the works of American composers. Harry Patterson Hopkins' "Indian Summer," Shelley's "Lochinvar's Ride," Bornschein's "Daisyland" and "Butterfly Chase," and choruses by Hadley, Harker, Bassett were delivered with good style. Hazel Knox Bornschein, disease, recited Elgar's setting of the touching Cammaerts' poem, "The Belgian Flag," and gave a dramatic reading of Edwin Markham's "How the Great Guest Came," which has been recently set as a melodrama by Franz Bornschein. This was the first hearing of the work, which was received favorably. Corporal Robert A. Miller, tenor, from Fort McHenry, presented groups of songs effectively. Blanche Parlett was the accompanist and Franz Bornschein supplied the musical background to the dramatic readings.

The two evenings of opera, May 16 and 17, given by the opera class of the Peabody Conservatory of Music, under the direction of Barron Berthald, with the assistance of Director Harold Randolph, mark a distinct triumph for the class and its instructors. Performances of scenes from "The Jewess," "Trovatore" and "Otello," and complete renditions of Gounod's "The Mock Doctor" and Solomon's "Pickwick" were presented in admirable style. Mr. Berthald deserves credit for the strides that the class has made under his direction.

Those participating were Elizabeth Duncan McComas, Helen L. McCurley, Ilda Turner, Helen Rosenfeld, Arlene Dail, Maude Albert, Marion G. Reid, W. Vion Masson, Albert A. Wheeler, Charles Reiner, Jr., Arthur Richmond, Walter Linthicum, Barron Berthald, the director of the class, and George Gordon, tenor, formerly of the Boston Opera Company. Director Harold Randolph gave skilful support at the piano. Gertrude Yingling, instructor of dancing at the Peabody Conservatory, and members of her classes, supplied ballet effects in the Gounod work.

Class Night Assembly, given on Saturday evening, May 11, and the demonstration by the classes in artistic dancing under the direction of Gertrude Yingling, on Saturday evening, May 18, were evidences of the many forms of musical endeavor that are represented in the work of the preparatory department of the Peabody, May Garrettson Evans, superintendent. Among the many recitals at the Peabody recently were those of the diploma graduates, Katherine Hickman Simmerman, Florette Hamburger, Lubov Breit, Minnie Rutenberg, pianists. The programs gave evidence of broad understanding and technical ability.

A student's recital was given by the pupils of the European Conservatory of Music, Henri Weinreich, director, on May 9, at the conservatory building. Those taking part were students under Director Weinreich, piano, and Julius Zech, violin.

F. C. B.

Activities of Mildred Faas

Mildred Faas, the Philadelphia soprano, was accorded praise for her delivery of a patriotic program at a fête given by Mrs. Charles Munn at Radnor, Pa., May 16, for the benefit of a French hospital which is being maintained by the National Suffrage Association. Her engagements for the near future include a visit to Allentown, where she will sing for the soldiers on May 28, with Sascha Jacobinoff, violinist, and Helen Boothroyd, pianist, as co-artists. Other appearances are a re-engagement as soloist at the Bach festival in Bethlehem, Pa., May 24-25, and with the Frankford Symphony Orchestra, Philadelphia, June 6.

AUSTIN, TEX.—The last meeting for the season of the Austin Music Teachers' Association was held May 14 at the studio of Mrs. Jourdan Morris. The program for the evening, under the direction of Frank Lefevre Reed, consisted of an illustrated lecture on American folk music.

United States Is Without an Official Anthem

A BILL proposing to make "The Star-Spangled Banner" the official national anthem again provokes inquiry into the real history of Francis Scott Key's poem, the debated origin of the music and the various attempts to induce Congress to officially adopt the hymn of the American nation. Numerous musicians have proposed alterations of the music with a view to simplifications, but none has ever been officially recognized. The most recent endeavor to provide a uniform form of the music was made by the distinguished committee of three musicians, O. G. Sonneck, J. P. Sousa and Walter Damrosch.

There is no record of the number of persons who have sought to compose a new setting for the words. J. Norris Hering, the music critic of the *Baltimore Star*, published an exhaustive review of the whole situation, which is of particular interest because of the fact that Baltimore is accepted as the birthplace of our anthem, and, naturally, the clearing-house for all data concerning "The Star-Spangled Banner."

"The United States ought to have an official national anthem, as it has a flag," declares Mr. Hering. "On account of the fact that music is involved, such legislation is entirely different from all other forms of legislation, and, therefore, it requires especial treatment."

"Let us have organization and system in this legislation."

"None of the measures now in Congress avowedly intended to make 'The Star-Spangled Banner' the official national anthem of the United States of America should be passed in their present form, because they do not determine vital points. Congressman Emerson's present bill—the one which prescribes changed music to be used with the words—the writer disapproves because the content of the music as used for a century is changed (by one-half). The writer believes that if the old music is used it should be used in its entirety; and, for esthetic reasons, that if a material change in the music is made the change should be throughout and an entirely new setting provided."

"If the present music and words are to be made the subject of such legislation (and general opinion seems to indicate they will be the most satisfactory subject), such legislation, in the writer's opinion, should specify definitely two things:

"1. Francis Scott Key's poem, and the words themselves of the poem;

"2. John Stafford Smith's music, and the music itself in the form or forms and to the extent it is intended to legislate concerning it."

"Six measures have been introduced into the House of Representatives with the avowed intention of making 'The Star-Spangled Banner' the official national anthem of the United States of America, since the present (Sixty-fifth) Congress began its first session on March 4, 1917. This Congress ends March 4, 1919. None of them has accomplished its purpose, so far."

Murray Hulbert's Bill

"Murray Hulbert, Congressman from New York, introduced the following measure April 2, 1917:

"A bill to make 'The Star-Spangled Banner' the national anthem of the United States of America."

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the poem written by Francis Scott Key, entitled 'The Star-Spangled Banner,' be, and the same is hereby declared to be, the national anthem of the United States of America."

"This measure was referred to the Committee on the Judiciary. It is designated H. R. 91."

"Responding to inquiry from *The Star*, Mr. Hulbert says he introduced the bill at the suggestion of New York Lodge, No. 1, B. P. O. E., of which he is one of its past exalted rulers. He adds: 'I was never able to get the committee to take favorable action upon it.'

The Taylor Bill

"Two days after Mr. Hulbert introduced his bill Hon. Edward T. Taylor, Congressman from Colorado, introduced April 4, 1917, another bill, which is identical with Mr. Hulbert's."

"This bill also was referred to the

Six Measures Introduced in Congress Since Last Spring to Adopt "The Star-Spangled Banner" as National Hymn, but with No Success—Tune Popular Long Before Key's Poem Was Written in Baltimore—Believe Printer Linked the Words with Old Music

Committee on the Judiciary. It is styled 'H. R. 1714.'

"Congressman E. Y. Webb of North Carolina, chairman of the Committee on the Judiciary, replies to *The Star* by saying that both of the foregoing bills referred to his committee 'have been referred to sub-committee No. 1, of which Hon. C. C. Carlin' (of Virginia) 'is chairman, for consideration. No further action has been taken as yet on either bill.' (Date of reply Feb. 12, 1918.) 'The authors of these bills are desirous of the passage of their bill. I cannot say what will be the results of their efforts. There has been no expression by the Congress which would enable me to forecast its attitude toward this legislation.' (This was in answer to a question.)

Emerson Resolution

"On Aug. 1, 1917, Henry I. Emerson, Congressman from Ohio, introduced a different kind of measure, as follows:

"Joint resolution to make the words of 'The Star-Spangled Banner,' as written by Francis S. Key, and the music, as arranged by Francis P. Kilfoyle, the national anthem."

"Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, that the song 'The Star-Spangled Banner,' as written by Francis S. Key, and the music arranged by Francis P. Kilfoyle of Cleveland, Ohio, is hereby adopted as the official national anthem of the United States."

"This measure was referred to the Committee on the Library. It is identified as 'H. J. Res. 134.'

"Congressman James L. Slayden of Texas, chairman of the Committee on the Library, says to *The Star*, date of Jan. 31, 1918:

"The House Committee on the Library has taken no action whatever with regard to House Joint Resolution 134. Speaking for myself, only, I can say that not more than three or four people have spoken to me and not more than half a dozen have written to urge the passage of the resolution. I have no idea what will be the ultimate disposition of the resolution in this committee. A similar resolution has been before this committee in each Congress for the last four or five, and no action whatever was taken."

"Next, March 22, 1918, Congressman L. C. Dyer of Missouri introduced a bill (H. R. 10956) identical with that of Mr. Hulbert's, but adding the words 'as follows' at the end and then setting forth complete the four verses of Key's poem. It was referred to Committee on the Library."

"Congressman J. Charles Linthicum of Maryland introduced a bill (H. R. 11365) on April 10, 1918, identical in contents with Mr. Hulbert's. It is in Committee on the Judiciary."

"Congressman Louis T. McFadden of Pennsylvania introduced a joint resolution (H. J. Res. 280) on April 17, 1918, now in Committee on the Library. This is the only measure which prescribes (supposedly) the customary music as well as words, but specifies the music as that of Samuel Arnold instead of John Stanford Smith. Its preamble is unusual by giving the reason of the resolution, which is:

"Whereas, the Twenty-third Constitutional Congress of the National Society of the Daughters of the American Revolution, held in Washington, District of Columbia, passed resolutions petitioning the Congress of the United States to enact suitable legislation adopting 'The Star-Spangled Banner' as the national anthem, and to make such rules and regulations as will secure its observance as such."

"Preceding celebrations of the centenary of Key's poem in September, 1914," continues the *Star* article, "the Federal Library of Congress issued a volume entitled 'The Star-Spangled Banner,' which was a revision and enlargement of a chapter in a Federal Report on 'The Star-Spangled Banner' and other airs, issued in 1909. Both volumes are by Oscar George Theodore Sonneck, editor of the *Musical Quarterly* and until during September, 1917, chief of the Division of Music, Library of Congress. The second volume is a valuable compilation of textual and pictorial evidence, covering all related points concerning both the words and the music of 'The

Star-Spangled Banner' as they are known to-day, in 1918."

"The *Star* asked Mr. Sonneck if he had received any additional data since publication of his revised report which would affect its conclusions either way. He answered (Dec. 26, 1917):

"I have no further evidence to offer affecting them substantially."

"In the same letter Mr. Sonneck described as succinct the following statement of conclusions, reproduced verbatim from his revised government report:

Tomlinson's Authorship

"In view of the contemporary evidence already accumulated, Ralph Tomlinson's authorship of the text of 'To Anacreon in Heaven' is clear beyond reasonable doubt."

"Without unduly wishing to influence readers of this revised 'report' one way or the other, self-protection against misrepresentation demands that I put myself squarely on record with this personal opinion:

"Available evidence and a more thorough study of it than in 1909, together with the deductive force of Mr. Blake's discovery of the copyright entry of Smith's Fifth Book, compel me to believe that the music of Ralph Tomlinson's poem, 'To Anacreon in Heaven,' was, indeed, composed by John Stafford Smith. Words and music of this song, later on popularly known as 'The Anacreontic Song,' probably originated about the year 1775; at any rate, before the Anacreontic Society moved from Ludgate Hill, London, to the Crown and Anchor Tavern in the Strand."

"Henry Walters of Baltimore now possesses Key's first clean copy of the original manuscript, i.e., the manuscript 'written out' by Key after his arrival at Baltimore. What became of the real original manuscript we do not know. Presumably Key had no further use for the draft after he had neatly written out his poem at the hotel and probably destroyed it."

PLEADS FOR BANDMASTERS

Congress Asked to Advance Rank of Leaders and Raise Standard

WASHINGTON, D. C., May 9.—Representative Caldwell of New York has introduced a bill giving higher rank to Army musicians. A report from General Pershing, said Caldwell, told of American bandmen being inferior in rank, pay and social position to those in Allied commands.

The report said the best musicians in the army avoided band service, so that the army music was inferior to that of the Allies. Under the Caldwell bill, approved by the War Department, band-leaders would be given rank of first and second lieutenants.

Raymond Wilson Gives Recital in Poughkeepsie, N. Y.

POUGHKEEPSIE, N. Y., May 16.—Raymond Wilson, instructor of piano in Syracuse University, recently gave a piano recital in the High School Auditorium under the auspices of the Dutchess County Association of Musicians. In his work the pianist showed fine command of his instrument. His program consisted of three groups and included works by Chopin, Liszt, Ravel, Ganz, Brahms, MacDowell and others.

TACOMA, WASH.—At the opening on May 9 of the eighth annual convention of the National Congress of Mothers' and Parent-Teachers' Association, music was furnished by the Tacoma grade school choruses, under the direction of Lucy S. Lamson, supervisor of music in the grades. Programs, which included the cantata, "The Garden of Flowers," by Denza, were excellently given by the united choruses. At the opening of the evening sessions leading soloists were Agnes Lyon, violinist; Mrs. Eugene H. Emmons, soprano, and Sergeant Henry L. Perry, baritone, of Camp Lewis.

"Unquestionably the manuscript now at the Walters Gallery is the earliest extant of 'The Star-Spangled Banner.' It may perhaps be described as the original manuscript of the final and corrected text. In after years, Key presented signed autograph copies to friends and others, but just how many such copies he made is not known. At any rate, it is not surprising that the existence of several autograph copies led to confusion as to their chronological sequence."

" * * * To sum up, it appears that, not counting the original draft (i.e., the real original manuscript) at least five copies of 'The Star-Spangled Banner' in Francis Scott Key's handwriting exist, or at least existed."

Printer Finds the Tune

"Mr. Sonneck's revised report says that explanation of how the tune of 'To Anacreon in Heaven' and no other came to be wedded to Key's poem is summed up from the evidence submitted as eventually, probably, due to Judge Joseph Hopper Nicholson, Key's brother-in-law."

"This report shows that the tune was a common one in the United States of America long before that time. Judge Nicholson is believed to have been the one who took the poem 'The Star-Spangled Banner' to a printer; Judge Nicholson is believed to have observed that the poem could be sung to that tune, and he is believed to have indicated that tune for use when singing the poem. Mr. Sonneck 'thinks' (from the evidence) this view 'is absolutely correct—provided that Key himself did not propose the tune' (which last cannot be determined from evidence."

"Evidence indicates, the report says, that Key's poem, 'The Star-Spangled Banner,' was originally written without a title, and that it came to be known in the beginning as 'Defense of Fort McHenry,' but that soon, however, the present title gained ground," concludes Mr. Hering.

BEST AMERICAN OPERA

"Shanewis" the Most Spontaneous and Lyric Work, Says Martens

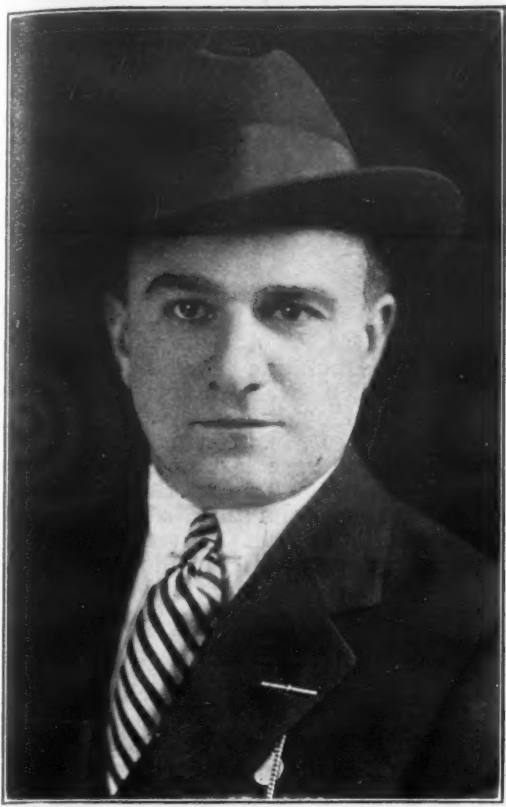
"Cadman's 'Shanewis' is perhaps the most genuinely enjoyable, musically the most spontaneous and lyric American opera as yet to be staged," writes Frederick H. Martens in *The Musical Observer*. "We question whether it is quite just to call it, as one critic has done, 'skilful music for the upper middle classes,' since many of its pages bear the impress of real inspiration, of a very sincere beauty, notably the fine duet in the first act."

"Then, too, the treatment of Indian themes, as in the Medicine Men's quartet in the second, implies more than 'skill'; it calls for positive musicianship and appreciation. And the composer's colorful orchestral Prelude and the Intermezzo have the charm that bespeaks a permanence of appreciation."

SAN FRANCISCO, CAL.—Dorothy Churchill Hess appeared lately in song recital in a varied program; Marion Prevost was her accompanist. Adaline Maud Wellendorf, pianist, of San Francisco, and Charles Schilsky, violinist, gave a well attended concert recently. Lile Pet-schinor, violinist, won instant recognition at her first appearance, accompanied by Mrs. Robert Hughes, Israel Seligman, pianist, assisted by Mrs. Eugene L. Elkus, vocalist, was another recent recital-giver.

ALBANY, N. Y.—The Monday Musical Club elected the following officers at the annual meeting: President, Mrs. Horatio S. Bellows; vice-presidents, Mrs. Leo K. Fox and Florence Page; recording secretary, Elizabeth J. Hoffman; corresponding secretary, Mrs. J. W. Pattison; treasurer, Mrs. Wendell M. Milks; librarian, Mrs. Thomas Wilbur; directors, Mrs. James M. Hendrie, Mrs. W. D. K. Wright and Helen M. Sperry.

ORVILLE HARROLD WINNING LAURELS IN CONCERT FIELD



© Mishkin

Orville Harrold, American Tenor

When Mr. Harrold decided to re-enter the concert field a month ago, it was not with any expectation of filling engagements until next fall. His announcement, however, brought about such a generous response that he has been booked for half a dozen important engagements for the spring and filled some of them with such gratifying results as to insure a full season for 1918-19.

At the Newark Festival on May 3, Mr. Harrold received a sensational ovation. Mr. Wiske, the director, stated that no singer had ever received a warmer welcome.

On May 10, Mr. Harrold sang at Elmira, N. Y.; on May 18, again at Philadelphia at the Metropolitan Opera House, with Secretary of War Baker as guest of honor; May 21, at Schenectady in "Hiawatha"; May 27, at the 13th Regiment Armory, Brooklyn (Governor Whitman presiding). He appears in July and August in opera at Ravinia Park in company with Muzio, Garrison, Braslau, Rothier and others. A Pacific coast tour is being arranged for October and November with Chicago, St. Louis, Denver, etc., pending en route.

Sparkes Wins Laurels at Musicales

At the home of Mrs. William G. McCune in New York a musicale was given on Friday evening, May 10, by Lenora Sparkes, soprano of the Metropolitan Opera Company, and Miss Rosa, Italian violinist. Miss Sparkes made a brilliant success in works by Debussy, Massenet, Thomas's "Les Baisers," the Elegy of Massenet, with violin obligato played by Miss Rosa, and won particular favor in the "Vissi d'Arte" aria from "Tosca" and in Herbert Oliver's "The Nightingales of Lincoln's Inn." In the last-named song she made so marked an impression that she was obliged to repeat it twice.

Marie Sundelius Closes Bridgeport Season Brilliantly

BRIDGEPORT, CONN., May 9.—The musical season closed with one of the finest recitals of the year, with Marie Sundelius, soprano, as soloist. The Wednesday Afternoon Musical Club, which has brought many artists beside Mme. Sundelius to Bridgeport, held its annual meeting, re-electing Mrs. DeVer H. Warner as president, Mrs. H. C. Ives, vice-president, and Mrs. Charles S. Coles, treasurer. W. E. C.

Lancaster Celebrates "Pennsylvania Day" in Song

LANCASTER, PA., May 18.—In accordance with the proclamation of Governor Brumbaugh, the local Community Chorus celebrated "Pennsylvania Day" at the Iris Club by singing the songs of Pennsylvania composers, together with many patriotic numbers. Songs of Stephen Foster, Nevin and "Fair Lancaster," by the Rev. C. E. Haupt, D.D., of this city, were given with much enthusiasm. In some instances when the songs were not familiar to all members of the chorus, the verses were offered as solos by Dorothea Stegeman, Elizabeth Charles and

Robert Duttonhoffer. Pupils of the city school also participated in musical programs, and a delightful concert was given by students of the Stevens and Boys' High Schools. I. C. B.

Pupils of Edith Walton Hamlin Heard in Recital

Edith Walton Hamlin, the Philadelphia pianist and teacher, presented several of her advanced pupils in a recital at Presser Concert Hall on May 18.

A two-part program of wide range and interest included works of Behr, Gurlitt, Harthan, Chittenden, Maxim, Oesten, Lynes, Mozart, Fink, Scharwenka, Bach, Saint-Saëns, Poldini, Scott, Rachmaninoff and Weber. Admirable interpretations were given by George Loeb, Dorrance Warriner, Edgar Rosenaw, Bernard Kohn, Lillian Marks, Jean Francis, Dora Marks, Margaret Francis, Caroline Littlefield and Rhea Edwards. An outstanding feature of the musicale was a demonstration in class of staff, rhythm, ear-training and transposition. Certificates were awarded for the completion of the "Progressive Series" in the grades indicated. Intermediate certificates were granted to Mabel Broad and Elso Jacob and a certificate for advanced piano playing to Mary G. Rogers.

Samaroff Aids War-Chest Campaign

Olga Samaroff, the noted pianist and wife of Leopold Stokowski, conductor of the Philadelphia Orchestra, was the first woman to contribute to the war-chest campaign, an organization recently formed to carry on the work of mercy on the battlefield. A week's drive was opened on May 20. When Mme. Samaroff, who was elected a member of the Women's Committee for the district of Merion, where she resides, inquired of a campaign leader the amount she was expected to contribute, she was told that a definite schedule had been computed and that she was expected to pledge herself for a sum according to her income. "I am a performer and have no definite income," she replied, "but I expect to earn \$10,000 during my concert tour next season." Upon being told that \$50 a month was expected from one earning \$10,000 yearly, she entered a pledge for that amount.

CHESS POSSESSES POWERFUL APPEAL FOR MARIO SALVINI



Mario Salvini, New York Vocal Instructor, at One of His Hobbies

A good game of chess attracts devotees in all the arts. Mario Salvini, the vocal maestro, spends much of his spare time studying the game and is shown in the above picture working out an absorbing problem. Mr. Salvini is completing his most successful season thus far since he has been in New York and will continue teaching this summer at his New York studios.

PHILADELPHIA, PA.—Mina Dolores, vocalist, has appeared as soloist and assisting artist in many large concerts throughout the past season with success. Her repertoire is a large one. Miss Dolores is about to enter the National War Work Council series of recitals. Grace Wade, a young soprano of ability and charm, has won praise in appearances during this and last season. Miss Wade has offered her services to the various cantonments.

Teachers Elated Over Success of Their Bloomington (Ill.) Convention



BLOOMINGTON, ILL., May 20.—Resolutions thanking the officers and other workers who helped to make the recent convention of the Illinois Music Teachers' Association have been adopted by the committee in charge.

The accompanying pictures show some of the principals of the successful convention. Upper left, Royal Dadmun, Christine Schutz, Idelle Patterson, Allen

McQuhae, soloists with the Minneapolis Symphony Orchestra; upper right, Wendell Heighton, manager of the Minneapolis Orchestra, which played before the association; lower left, Harry R. Detweiler, president, and Herbert O. Merry, secretary-treasurer, newly elected officers; lower right, Richard Wagner, cellist; Amy Emerson Neill, violinist; Edgar Nelson, pianist, who appeared in the chamber music recital.

Elizabeth Wood Severely Injured in Taxicab Accident

Elizabeth Wood, the contralto, was severely injured on Friday afternoon, May 3, while riding in a taxicab on Eighth Avenue at 131st Street, New York. The direct cause of the accident was the slippery pavement. The motor ran into a stationary truck, throwing Miss Wood violently forward through the glass front of the cab, cutting her face and head severely. After being attended by an ambulance surgeon, Miss Wood was taken to her apartment on Riverside Drive. She is rapidly recovering and will be able to be out in about two weeks.

Miss Wood will begin her third season under the management of Foster & David early in October with a recital in Aeolian Hall, New York.

SPRINGFIELD, MASS.—Emil K. Janser, conductor of the Springfield Symphony Orchestra, gave an interesting lecture on "Poetry and Music" at the recent meeting of the Poetry Club in the home of Dr. and Mrs. L. L. Doggett. Mr. Janser was assisted by Mrs. F. L. Sample, soprano. He discussed the development of vocal music, and the program was arranged to illustrate the points of his talk, Mrs. Sample singing groups by Schubert and Schumann. An interesting feature was the "spoken songs" by Arthur Koerner, who composed musical accompaniments to three of the poems of Tagore that were given. Mr. Janser also gave four of his own compositions which showed much skill.

Lisbet Hoffmann Gives Admirable Piano Recital at Simsbury, Conn.

Lisbet Hoffmann, pianist, was the featured soloist in an interesting recital given at the Music Club of the Ethel Walker School, Simsbury, Conn., Sunday evening, May 12. Miss Hoffmann, who is instructor at this school, delighted her audience with her playing of a novel program, which included Daquin's "Le Coucou," Kriens's "Chanson Marie Antoinette" and "Nuages," Scarlatti's Pastorale, Beethoven's "Ecosaisnes," Mendelssohn's Scherzo, Liszt's "Mal du Pays" and "Rhapsodie," Juon's "Tarentelle" and "Naiads" and MacDowell's "Indian Idyll." In response to insistent applause she gave several extras.

The concert opened with a lecture on the development of piano music by Ethel Andrews, assistant to Miss Hoffmann.

Frieda Mueller, Contralto, Weds

On Sunday, May 12, Frieda Mueller, an American artist who has been seen on the dramatic stage and who has been studying with Giacomo Minkowski, was married to Richard Whitney Sterling in San Francisco. Miss Mueller, who is a contralto, has been studying seriously this winter under Mr. Minkowski and may be heard professionally next season.

AUSTIN TEX.—A fine program of sacred music was given on May 12 at the Central Christian Church, under the direction of H. L. Clapp. The principal soloist was Mrs. Helen Fouts Cahoon of Fort Worth.



NEW BRITAIN, CONN.—The pupils, vocal and instrumental, of Edith F. Ransom, gave a recital recently.

NEW YORK CITY.—Giannino Agostinacchio gave a violin recital in Carnegie Chamber Music Hall, on May 18. Harriet Schreyer was at the piano.

ORANGE, N. J.—The twenty-fifth anniversary concert of the Haydn Chorus, S. Van Praag, conductor, was given May 11. The program consisted of numbers chosen by request.

ALBANY, N. Y.—Piano pupils of Cordelia L. Reed, Amelia R. Gomph and Blanche Mundt gave a recital recently at the meeting of the Albany Music Teachers' Association.

FITCHBURG, MASS.—The second "Service Recital" at the Episcopal Church on May 5 was largely attended. Walter E. Loud, violinist, and Carl Webster, cellist, of Boston, were soloists.

ZANESVILLE, OHIO.—The annual "Violin Festival" was given on May 12, under the baton of W. W. Gray, and attracted a large audience. The ensemble of the forty violins was unusually fine.

AGAWAM, MASS.—Harold Hudson has been engaged by the Congregational Church committee as soloist and as director of the Young People's Chorus. Phyllis Granger, of Feeding Hill, is organist.

WHEELING, W. VA.—Elmer Hoelzle, director of St. Luke's Choir, has received an appointment to train the men at the army camps to sing. He was director of the Community Chorus of Wheeling.

ALBANY, N. Y.—Ben Franklin, who has directed the music at Temple Beth Emeth for the past twenty years, has resigned, and J. Austin Springer, the organist for many years, has been named as his successor.

CHARLES CITY, IA.—The State University of Iowa Band will make a ten weeks' concert tour beginning in June. The tour will embrace Wisconsin, Michigan and Ohio. Prof. O. E. VanDoren is the leader of the band.

SOUTHWICK, MASS.—The Southwick Musical Society recently gave an enjoyable concert under the direction of Raymond V. Wilcox. Nora Phelps White, of Boston, was soloist, and the Tuxedo Orchestra, of Hartford, assisted.

WHEELING, W. VA.—The Municipal Band gave its second concert on May 8 at the Court Theater. The band was conducted by Al Summers. Mrs. Elsa Gunding-Duga gave several solos, accompanied by Jesse Alma Wolfe.

LANCASTER, PA.—The Musical Art Society gave its spring concert on April 4, under the leadership of Esther M. Kendig. Frances Sutton, pianist, and Mary Rudy, soprano, were the visiting soloists. The proceeds were devoted to the Armenian Relief Fund.

MORGANTOWN, W. VA.—The third international concert was given recently by the Woman's War Savings Society at the Strand Theater. Soloists were Mrs. Edna Leyman-Morris, Thea Vickers, Ugo Chelli, Max Pisegna, Edward Beckett and Alta Jones.

HOLYOKE, MASS.—William C. Hammond, organist, assisted by Esther Dale, soprano, and John C. Clark, pianist, gave another recital at the Second Congregational Church. The "Persian Suite" sung was composed by the organist of the Worcester Unitarian Church.

HARTSVILLE, S. C.—J. Oscar Miller, baritone and dean of the vocal department of Shorter College, gave a recital at Coker College department of music recently. This recital marked the 150th concert at the Auditorium of Coker College. Bernice Deland-Miller accompanied.

HUNTINGTON, W. VA.—Jupils of Dorothea Sandmann gave a recital on May 6. Those who took part were Virginia Ranson, Marguerite Sable, Gladys Howell, Lucile Druen, Lucile Riffle, Norma Shelly, Ruby Davis, Julia Williams, Dorothy Nell Shinkle, Ursella Danaher and Dorothy Druen.

NEW ORLEANS, LA.—Eugenie Wahrmann-Schaffner, pianist, with the New Orleans Symphony Orchestra, played the Concerto in G Minor, by Saint-Saens, and "Variations Symphoniques," by Cesar Franck, on May 6. In solo, Mme. Wahrmann-Schaffner played Debussy and Chopin numbers.

EAST ORANGE, N. J.—Russell S. Gilbert gave a piano recital on the afternoon of May 10 at the home of Mrs. Wm. Thayer Brown. His informal remarks before each composition was played added much to the interest of the afternoon. His Chopin and Debussy numbers were especially well received.

CLARKSBURG, W. VA.—The Marcato Music Club recently closed its season by giving its 164th program at the Masonic Temple. The program was arranged by Mrs. C. Willis and the principal soloist was Wilma Smith, a fifteen-year-old pianist. Her teacher, Miss Atchison, accompanied her.

CHARLESTON, W. VA.—Under the management of W. S. Mason and assisted by picked singers, a concert was given on May 6 at the Burlew Theater for the benefit of St. Francis Guild. The soloists were Mrs. John Mason, soprano; I. M. Smith, tenor; Pearl Reddington, Richmond Houston and Wallace Turner.

CAMBRIDGE, OHIO.—The Fourth Annual Musical Festival was held on May 9 at the auditorium of Muskingum College in New Concord. Professor William conducted the orchestra. Lucy Parsons, vocalist of the Muskingum Conservatory, and Mabelle Ferrall, violinist, assisted with solos.

ROCHESTER, N. Y.—An attractive violin recital was given by Master Harry Samuel at the Fine Arts Building on the evening of May 3 for the benefit of the Red Cross. He presented a difficult program creditably and was assisted by Minna Ludwig, soprano, and Marguerite Connolly, accompanist. There was a fair-sized audience.

FAIRMONT, W. VA.—The Community Singers, a choral organization, has recently been organized here. The Choral Club of Fairmont formed the nucleus of the organization and local choirs and school students also belong. The Community Chorus is at present rehearsing for their first performance, which is to take place shortly.

ROCKFORD, ILL.—Helen Crumb, local contralto, and George D. Tullock were married May 1 in Chicago. Miss Crumb is an active member of the Mendelssohn Club, of the Singers' and Players' Club and is a member of the choir of the First Presbyterian Church. She has met with considerable success in costume recital work here and in other cities.

SEATTLE.—W. H. Donley, in his monthly organ recital at the First Presbyterian Church, gave a varied program in which Massenet and Nevin were featured. Mrs. Lida G. Schirmer, soprano, was the assistant artist. Clide Lehman, piano, a pupil of Harry Krinke, was presented in recital at the Fine Arts Auditorium on Monday evening.

MUSKOGEE, OKLA.—Helen Elizabeth Heckman appeared in a program of esthetic dances at the Hinton Theater on April 26, assisted by her sister Mildred, a gifted young violinist. Helen Heckman's appearance was a remarkable attainment, as she has been deaf and dumb since she was one year old. With the aid of her mother she has learned to play the piano and to do interpretative dancing with skill.

BROOKLYN, N. Y.—A musicale was given for the benefit of the Knights of Columbus Field Work by Claire M. Gillespie, soprano, assisted by Edgar Bloch, baritone, U. S. N. R. F., in the Music Hall of the Brooklyn Academy of Music on May 5. Miss Gillespie's voice was pleasing and her style musicianly. Adalbert Fulege was an able accompanist.

YONKERS, N. Y.—The final musicale this season of the Chaminade Club was held at the home of Mr. and Mrs. H. W. Phelps, recently. Under the management of Mrs. Horace B. Hanson, a program was given, interpreted by Mary MacKenzie, Bessie Riesberg, Irene Russell, Isabella Hertzmann, Horace Farnham, Mme. Felice, and Robert W. Wilkes.

HUNTINGTON, W. VA.—The joint choirs of the First Presbyterian and the First Congregational Churches gave the sacred cantata, "The Deluge," on May 12. Soloists were Mrs. Austin Sooy, soprano; Mrs. A. M. Hewitt, contralto; Owen Burton, tenor; Mont Davidson, baritone. The accompanists were Mrs. J. Harold Ferguson at the organ and Hilda Froelich at the piano.

ROME, GA.—Several recitals have been given recently by students in the music department of the Shorter College. Among those who were heard are Edna Lee Brewton, soprano; Kathleen Lanius, Annis Parr, mezzo-soprano; Lucile Brown, pianist; Frances Fleming, organist, pupil of Dean Armstrong, and Glennis Hancock, soprano. The vocalists are pupils of J. Oscar Miller, and the pianists have studied with John Thomas.

ZANESVILLE, OHIO.—A capacity audience greeted the artists who gave the Thrift Stamp "Boost" sale concert at Schultz's on May 15. The Treble Clef Club, a new organization, offered three numbers, and solos were given by Cora Jean Geis, soprano; Mrs. Lee Hetzler, violinist, and Edgar Bell, tenor. The "tone" of the whole concert evidenced a tremendously patriotic spirit, and applause for the participants brought forth several extras.

WORCESTER, MASS.—Daniel Silvester, conductor of Worcester Symphony Orchestra, feels that the past season has been successful enough to warrant plans being made for the fourth annual series of concerts by the organization. Announcements to this effect have just been sent out by the Symphony Society. The announcements also state that Ewan Williams, tenor, has been secured for the opening concert, which is to take place in Mechanics Hall, on Nov. 21.

ALBANY, N. Y.—At the rehearsal of the Albany Community Chorus, the double quartet of the Monday Musical Club, accompanied and directed by May E. Melius, sang a group of songs. The quartet comprises Mrs. J. Malcolm Angus and Mrs. Raymond N. Fort, first sopranos; Mrs. Walter L. Hutchins and Florence M. Loftus, second sopranos; Mrs. William B. Smith and Mrs. Horatio S. Bellows, first altos; Mrs. Fred W. Kerner and Mrs. W. D. K. Wright, second altos.

TALLAHASSEE, FLA.—The Florida College Glee Club produced Reinecke's cantata "Little Rosebud" on May 6, under the direction of Henrietta Spragins Mastin, with the assistance of DuBois Elder, reader, director of the School of Expression. The soloists were Gladys Martin, Lula Martin, Henrietta Evans and Minnie Nobles, all from Miss Mastin's voice class. They demonstrated the good work being done in voice-placing and interpretation, while the chorus sang excellently.

TACOMA, WASH.—Lucile Preston, mezzo-soprano; Ruth Bassett, violinist, and Sophie Preston, pianist, gave a benefit concert on May 10 in the Kent I. O. O. F. Hall. A large sum was realized for the Red Cross. A benefit concert for the Red Cross, arranged by the Woman's Club, was given on May 15 at the Puyallup Opera House. Tacoma musicians participating were Mrs. Sydney Anderson, soprano; Mrs. Edward Ness, violinist, and Sergt. H. L. Perry of Camp Lewis, baritone.

NEWARK, N. J.—The Newark Music Festival Chorus has elected the following officers for the following year: George F. Kirwan, president; William T. Carter, and William R. Tuson, vice-presidents; Barbara Young, secretary; William M. Young, treasurer; F. M. DeHart, librarian. Charles Grant Shaffer was elected chairman of the music committee. The meeting was addressed by Mart

King, supervisor of band concerts, who offered the chorus the use of rooms in the City Hall for rehearsals.

MUSKOGEE, OKLA.—Students of the music department of the Oklahoma School for the Blind, Sam B. Gamble, director, gave an excellent concert at the Presbyterian Church recently. The male chorus was assisted in the performance of Buck's "Paul Revere's Ride" by James L. Waller, Lou Payne and S. B. Gamble, with Miss Robinson at the piano. The school is just completing a new \$50,000 auditorium, in which is to be installed a pipe organ, of which Mr. Gamble will have charge.

NEW ORLEANS, LA.—A concert of negro folk music for the benefit of the colored Y. M. C. A. was given on May 3 at the Dauphine Theater. The program, which was directed by Mme. Azalia Hackley, included numbers by H. T. Burleigh, R. N. Dett and others. The interpreters were Alma Lillie, Camille Nickerson, S. S. Taylor, Hable Sylvester and students from the Xavier, New Orleans and Straight Universities, and a chorus from the High School. Children from the colored public schools gave folk dances and songs.

BROOKLYN, N. Y.—The fine organ installed in St. Luke's Church was given a comprehensive testing on Wednesday evening, May 8, when Warren Howard Gehrken demonstrated its possibilities in a program comprising works by Maquaire, Bonnet, Kinder, Bach, Yon, Faulkes, Nevin, Biggs and Vierne. Assisting Mr. Gehrken were Eugene Jauregui, baritone, who sang Mendelssohn's "Lord God of Abraham," from "Elijah"; Ruth Taylor and George A. Gehrken, violinists, who played Bach's "Largo" as concerto for two violins.

MUSKOGEE, OKLA.—Sam B. Gamble gave an excellent organ recital on April 27 at the First Methodist Church, South, assisted by Mrs. Doyle Jay, soprano; Katharine Dietz, violinist; Lilli Belle Dietz, cellist; Mrs. Claude L. Steele, pianist; Minnie E. Starr, supervisor of music in the public schools, and the Choral Society of the Oklahoma State School for the Blind, of which Mr. Gamble is director. The program was arranged as an educational feature for the children of the city by Mrs. Claude L. Steele, chairman of the program committee of the Ladies' Saturday Music Club.

HOUSTON, TEX.—The Girls' Musical Club lately held its annual election, with the following result: Mrs. John F. Grant, president; Miss M. B. Scott, vice-president; Virginia M. Parks, recording secretary; Nina Cullinan, corresponding secretary; Corrie Pattison, associate membership secretary; Irene Hall, treasurer; Ima Hogg, chairman artists' committee; Mrs. M. E. Tracy, chairman program committee. During the summer months the club becomes a Red Cross unit to work under the direction of Mrs. Belle Fenn Clark. It has donated to the Red Cross all the money profits from its regular quota of outside-artist concerts.

BOSTON.—"Pierrot's Quest for Happiness," an original pantomimic interpretation of a poem, by Katherine Witham McAllister, had its first presentation at a recital of the New England Conservatory Players in Recital Hall yesterday afternoon. The lines were read from behind the scene by Amy Toll; the music played by Louise Johnson, violinist. The author, Mrs. McAllister, formerly of Bangor, was prominent at these recitals for several seasons up to two years ago. Songs from Wales were presented, in costume, by Helen Finch, and Liza Lehmann's "The Weathercock," by Marje Flynn. "Pauline Pavlovna," Aldrich's dramatic poem, was given by Count Sergius and Amy Toll.

NEW ORLEANS, LA.—The Athenaeum Louisiana held a meeting lately at the home of Mr. and Mrs. Georges Sarraz. Mariette Sarraz acted as accompanist. Mrs. Jacques de Tarnowski sang, and Ella de los Reyes, Elmina and Marcelle Sarraz played in trio, the violin, piano and cello respectively. The Polyhymnia Circle gave its last musicale of the season, with Eugenie Wehrmann-Schaffner, pianist, and Robert Gottschalk, tenor. Mrs. Abraham Goldberg gave an interpretative reading of "Ashes of Roses." Theresa Cannon Buckley directed and Mary V. Molony accompanied when the Polyhymnia Chorus sang "The Omnipotence." Mrs. John Morris Gehl, soloist. Theodore Roehl, accompanied by Mrs. Roehl, sang effectively. "Le Marseillaise" opened the program and "The Star Spangled Banner" closed it.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in the list.

Individuals

Alcock, Merle—Bethlehem, Pa., May 25.
 Althouse, Paul—Evanston, Ill., May 27; Lockport, N. Y., May 30.
 Arden, Cecil—Trenton, N. J., May 28.
 Austin, Florence—Dayton, O., May 27; Springfield, O., May 29; Columbus, O., May 31; Altoona, Pa., June 10.
 Beddoe, Mabel—Washington, D. C., May 30; North Adams, Mass., May 31; Tarrytown, N. Y., June 4.
 Beebe, Carolyn—Greenwich, Conn., June 7, 14, 21, 28.
 Brines, M. J.—Peru, Neb., May 28.
 Clarke, Rebecca—New York, June 2 and 5.
 Clemens, Clara—New York (Carnegie Hall), May 27.
 Cronican, Lee—Dayton, O., May 27; Springfield, O., May 29; Columbus, O., May 31; Altoona, Pa., June 10.
 Ehrlich, Malvina—Lawrence, Mass., May 27; Portland, Me., May 29; Manchester, N. H., May 31.
 Falk, Jules—Lawrence, Mass., May 27; Portland, Me., May 29; Manchester, N. H., May 31.
 Fischer, Adelaide—Johnstown, N. Y., June 4.
 Gabrilowitsch, Ossip—New York (Carnegie Hall), May 27.
 Genovese, Nana—Brooklyn, May 26.
 Goodwin, Wilmot—Dayton, O., May 27; Springfield, O., May 29; Columbus, O., May 31; Altoona, Pa., June 10.
 Hackett, Arthur—(tour with Geraldine Farrar)—Oklahoma City, Okla., May 27; Tulsa, Okla., May 29; Wichita, Kan., May 31;

Hutchinson, Kan., June 3; Davenport, Ia., June 5; Sioux City, Ia., June 7.
 Lemmel, Helen—Howarth—Mt. Pleasant, Mich., May 31.
 McCormack, John—New York (Hippodrome), May 26.
 Middleton, Arthur—Evanston, Ill., May 27.
 Mukle, May—Newark, N. J., June 2; Brooklyn, June 5.
 Murray, Marie Stapleton—Bronx, N. Y., "Il Trovatore," May 25; Bronx, N. Y., "Il Trovatore," May 29; North Adams, Mass., Concert, May 31; Bronx, N. Y., "Aida," June 7.
 Onelli, Enrichetta—Lancaster, Pa., May 24, 25; Youngstown, O., May 27, 28; Canton, O., May 29, 30; Akron, O., May 31, June 1.
 Shepherd, Betsy Lane—Willow Grove Park, Phila., May 25.
 Sundelius, Mme.—Evanston, Ill., May 27.
 Thornburgh, Myrtle—Big Springs, Tex., May 25; Abilene, Tex., May 26; Stamford, Tex., May 27; Weatherford, Tex., May 28; Cleburne, Tex., May 29; Cameron, Tex., May 30; Temple, Tex., May 31; Corsicana, Tex., June 1; Tyler, Tex., June 2; Jacksonville, Tex., June 3; Longview, Tex., June 4; Shreveport, Tex., June 5.
 Van der Veer, Nevada—Evanston, Ill., May 30.
 Wells, John Barnes—Syracuse, N. Y., May 28.
 Werrenrath, Reinald—Evanston, Ill., May 30.

Festivals, Conventions, Etc.

Evanston Festival—Evanston, Ill., May 27, 28, 30 and June 1.
 Humanitarian Cult Concert—New York (Carnegie Hall), May 27.
 Missouri State Teachers' Convention—St. Louis, June 24, 25, 26.
 New York State Music Teachers' Association—Convention, New York (Hotel Majestic), June 25, 26, 27.

Ensembles

Bethlehem Bach Festival—Bethlehem, Pa., May 24 and 25.
 New York Chamber Music Society—Greenwich, Conn., June 7, 14, 21, 28.
 Paulist Choristers—Portland, Ore., June 2.

tion. Altogether during the performance more than 700 people appeared on the stage, and the Y. M. C. A., the Tampa Woman's Club, also the Friday Morning Musical worked hard for its success. No entrance charge was made. Among those who took part were Mrs. S. L. Lowry, Mayor D. B. McKay, Mrs. Karl Darnel, Rosa Leber, Isabella Lowry, R. C. Lamberton, Cecil Turner, Almira Turner, Adrian Morales, Agnes Weed, Mary Trice Clewis, Mr. Trader, Norma Martinez, Elita and Elizabeth Padget, Morris A. Osborne and Ralph Ward. The Casino was crowded at all performances. J. W. L.

Young Pupils Demonstrate Perfield System in St. Louis

ST. LOUIS, Mo., May 20.—A recital and music test, including class and individual work, in the Effa Ellis Perfield System was given by junior pupils of Miss Hammon's School for Piano in Musical Art Hall, Saturday afternoon, May 11. The music tests revealed convincing results in all branches of music and included many original compositions effectively interpreted by:

Harriet Moreno, Mary Morey, Dorothy Lund, Frances Boogher, Nancy Semple and Catherine Williams. Other participants were Mary Dougherty, Harry Dougherty, Helen Diehm, Margaret Wilkinson, Mary Sanford, Eloise Wells, Reta Potter, Cynthia Sullivan, David Morey, Helena Harding, Elizabeth Danforth, Katherine Murray, Rebekah Lionberger, Wilfred Long, Joyce Cody, Harriet Moreno, Frances Cody, George Wells, Mary Danforth, George Moulton, Jeanette George, Catherine Williams, Margaret Ferguson, June Morgens, Elizabeth Ferguson and Elizabeth Lord.

Flushing Singing Society Discontinues Singing in German

The Männerchor, Flushing, L. I., singing society, has voted to discontinue singing in German, and to conduct its future affairs in English. The Society, since America entered the war, has done all in its power to demonstrate its loyalty to this country, and in the recent Liberty Loan subscribed for \$4,600 of the bonds among its 135 members. Christ Reis, president of the organization, recently wrote to the Treasury Department at Washington calling attention to the support which the members of his organization gave the loan campaign, and in reply he received a letter from Hans Rieg, chief of the foreign language department of the Treasury Department, in which he says that the work of the Männerchor "is irrefutable proof of patriotism and loyalty." It is rumored that the Tonkünstler Society of Brooklyn is about to change its name, at the solicitation of many of its members, who desire to give proof of the loyalty of the organization to this country. A. T. S.

Marie Stapleton-Murray, Mabel and Dan Beddoe, and Henry Weldon, four of Annie Friedberg's artists, who have formed a vocal quartet, have been engaged for the spring concert at North Adams, Mass., on May 31.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

An interesting musicale, with T. Tertius Noble, the composer and organist of St. Thomas' Church, as guest, in which many artist-pupils of Mme. and Sig. Romaldo Sapio participated, was given at their studio on May 15. Mme. Sapio herself, with Mr. Noble as accompanist, was heard in several charming songs, which included "Waiting for the May," "Love Embalmed in Tears" and "A Birthday." Beatrice Horsbrugh, an accomplished violinist, with Miss Sapio, a talented pianist, gave a fine reading of a Grieg Sonata. Miss Sapio further demonstrated her pianistic gifts in several Debussy compositions.

Others earning praise for their work were Selma Segall, soprano, in Chamade's "L'Eté" and in a duet from "Aida" with Mr. Ardelli, tenor; Lillian Taylor, coloratura soprano, in the aria from "La Sonnambula"; Ruth Thompson, soprano, in an aria from "Butterfly"; Mr. Ardelli in a number from Puccini's "Manon Lescaut," and Miss Camp, contralto, in several well-chosen numbers.

Recent activities of students of the Ziegler Institute of Normal Singing include the following:

Stella Seligman, contralto, sang at the home of Mrs. R. Reymey for the benefit of French Babies; Arthur G. Bowes, tenor, has been engaged to sing in the "Mikado" company which starts from Chicago on June 1; Florence Balmanno, contralto, has been re-engaged as soloist at the South M. E. Church, Amityville, L. I.; Mildred Benton, lyric soprano, has been offered a part in "Odds and Ends"; Arthur Henderson Jones, baritone, sang at St. Andrew's Church last Sunday night, Mrs. Bruce S. Keator, organist; E. M. Phillips of Lebanon, Pa. (graduate), vocal teacher at Albright College, coloratura, has just

completed a round of ten concerts; Dennis Murray, the Irish tenor, has been offered a part of understudy in the "Mikado."

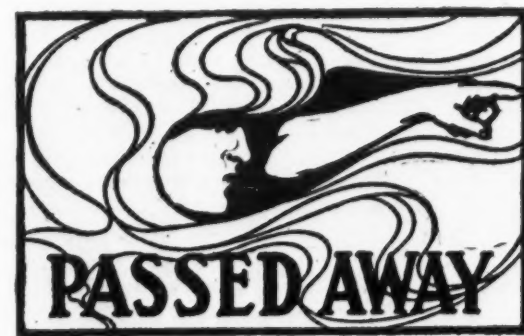
Marion London, the soprano, was the assisting artist on the evening of May 7 at the musicale given by pupils of Mary Osborne Palmer in her Carnegie Hall studio. The program was given by Lillian Wilck, Joseph Hodup, Katherine Rosenthal, Richard Heermance, Martha Herbert, Clayton Heermance, Kenneth Ansley and Virginia Tuxill. Miss London was especially successful in the singing of Fay Foster's "The Hon. Chop Sticks" and "My Menagerie." She was applauded also for her delivery of songs by Alice M. Shaw, Wilson G. Smith, Florence Twiner Maley and Harvey W. Loomis.

Adelaide Gescheidt has adjourned the Philphonia voice analysis class for the season. This class is to teach Miller Vocal Art-Science pupils the principles of this science regarding voice in its natural functioning. Resonance, overtones, the undertone and the natural pathway for tone are taken up and demonstrated by various pupils so that one can actually learn in the most practical way, the "why" and "wherefore" of these elements of natural voice and how they are beautified and then carried into use by the artistic expression in song.

Edmund J. Myer, after a busy season in his New York studio, will close his studio June 1. After a short trip and rest he will open his studio in the Fischer Studio Building in Seattle, Wash., June 24, for his usual summer term of twelve weeks. He will reopen his New York studio Oct. 1.

Max Jacobs's Workmen's Circle Orchestra Aided by Soloists

A concert was given in Brooklyn May 10 by the Workmen's Circle Symphony Orchestra, Max Jacobs conductor. The assisting artists were Norma De Mendoza, soprano, and Joseph Pavloff, baritone. Ira Jacobs and Irwin Hassell were the accompanists. Miss Mendoza sang the aria from "Figaro" and an aria from "La Bohème," and Mr. Pavloff presented the Prologue from "Pagliacci" and "Nina," by Tanara, and "Love's Springtide," by Hamlin. Both numbers were much applauded. O. F.



Mrs. Benjamin F. Roeder

Mrs. Benjamin F. Roeder, wife of the general manager for David Belasco, and known professionally in the musical world as Geraldine Morgan, died at her home in New York on May 19.

Geraldine Morgan was the first American violinist to win the Mendelssohn Prize in Berlin, and her musical career included tours in Europe and America, appearing with all the leading organizations with pronounced success. She was a favorite pupil of Joachim and one of his closest friends. With Joachim she appeared in London, playing the double concerto of Bach. The master was fond of playing quartets with her, a branch of art in which her beauty of style and interpretative gifts were especially notable.

Although Mrs. Roeder retired from professional musical activities after her marriage, she maintained an unflinching interest in this field of art and counted many distinguished musicians among her friends. Her father, John P. Morgan, for many years was organist of Trinity Church, and her mother achieved renown as the translator of texts of Wagner and Brahms.

Mrs. Roeder was born in 1867 in New York.

Alfred F. Denghausen

BOSTON, May 17.—Alfred F. Denghausen, widely known singer and com-

poser, who conducted his studio at the Huntington Chambers here and in Salem, Mass., for the past fifteen years, died Tuesday evening in Cincinnati, Ohio, following a surgical operation. Mr. Denghausen was musical instructor of the Salem Normal School. He went to Cincinnati about a week ago for the operation, which proved fatal. He was forty-eight years of age and was born in Cincinnati.

The deceased, who was a former member of the Cincinnati Symphony Orchestra, recently composed a national hymn, "Hail, Land of Liberty," dedicated to the U. S. A. and all true Americans. He was widely known through his association with the Apollo Club of this city, of which he had been a member for ten years. He had solo parts in the musical programs given by this organization and was at one time chairman of its voice committee. He was also a member of the quartet at the First Church in Cambridge.

Alfred D. Fohs

Prof. Alfred D. Fohs, noted Brooklyn musician and bandmaster of the Twenty-third Regiment for over twenty years, passed away on Sunday evening, May 12, as a result of injuries sustained in sacrificing his life to save an old woman from an automobile accident. Professor Fohs was born in New York City on March 15, 1860. He studied music for years abroad, was a professor of music in this State and for many years musical director for Lillian Russell. He was formerly organist of the Central Baptist Church in Adelphi Street and one of the charter members of the Lambs Club of Manhattan. He is perhaps known best through his services as bandmaster of the Seventh Regiment in Manhattan and the Twenty-third Regiment of Brooklyn. A. T. S.

Richard Walsh

Richard Walsh, founder and first president of the Amphion Musical Society, died of heart failure on May 14 at his home in Brooklyn aged eighty-eight years.

Mr. Walsh was born in Manchester, England, and was in early life a tenor singer, retaining his vocal ability until the age of eighty. He was successively tenor soloist and choir leader in a number of prominent Brooklyn churches. With several other well-known singers of his time, he founded the Amphion Musical Society, a notable organization in its day, which erected the Amphion Academy, now the Amphion Theater, and at the time the finest in Brooklyn.

COACHING TO CROWN
EDWIN SCHNEIDER'S
NOTEWORTHY SEASON

Edwin Schneider, Accompanist and Coach

After the close of his season with John McCormack, one of the biggest seasons ever accomplished by any artist accompanist, Edwin Schneider will coach singers at his New York studio beginning June 1. Mr. Schneider has a unique record as an accompanist, having been associated with but three artists. He was five years with each of the first two; with Mr. McCormack he has completed his sixth season during 1917-18. An ardent American, Mr. Schneider has made the English translations for Mr. McCormack of the classic songs which he sings in his concerts. His own songs, "Your Eyes," "When the Dew Is Falling" and "The Cave," have been sung repeatedly by the famous Irish tenor with marked success. Several new songs from his pen will be published in the near future.

All Tampa Joins in Performance of Community Pageant

TAMPA, FLA., May 1.—The musical element of this city is rejoicing on the three successful performances of "Kirmis" held recently in the Casino. This production required more than seven weeks of hard work on the part of those who were superintending its prepara-

GEORGIA EDUCATORS STIRRED BY CLAXTON

U. S. Commissioner of Education
Addresses Convention in
Savannah

SAVANNAH, GA., May 15.—The event of the spring season, from an educational and musical standpoint, was the fifty-third annual convention of the Georgia Educational Association and county school officials at the Auditorium April 25 to 27. An address by Dr. Philander Claxton, U. S. Commissioner of Education, stirred his hearers to tremendous enthusiasm when he emphasized the necessity of music in the public schools, placing its importance next to reading and writing.

Charles E. Griffith, Jr., of New York, spoke on the "Power and Effect of Imagination in Public School Music," his talk being illustrated by violin numbers.

One of the most interesting meetings of the convention was thought to be that of the Music Supervisors of the State, at which the principal address was given by Mr. Griffith, who took as his subject "Music as a Vocation." Estelle Cushman, Supervisor of Music in the Savannah Public Schools, in her talk brought out the mind training derived from the study of music in the public schools. Excellent reports were given by the following Supervisors of Music in the Public Schools of the State: Mildred Eakes, Cordele; Alberta Goff, Thomasville; Nellie Ruce, Sandesville; Mrs. Rowe, Dublin; Julia Peek, Waycross; Jeannie Craig, Macon.

The glee clubs of the boys and girls of the High School, under the direction of Miss Cushman, furnished the principal music for the meetings, and their work was recognized as unusually good.

Miss Cushman has been appointed song leader and musical director at Fort Screven by the Southeastern Department of the Y. M. C. A. This appointment is considered a distinct compliment to Miss Cushman, who has been highly successful in training the soldiers in songs and choruses, giving all her spare time to this patriotic work. It is announced that the Board of Education, after a two years' test, during which time the salary of the Supervisor was paid by public spirited citizens, has decided to retain music in the schools, and Miss Cushman has been reappointed with a considerable increase in salary. This is a source of great joy to those who have for so many years labored for the cause of music in the public school system.

The Music Department of the Women's Club closed its first season with a brilliant meeting in April under the chairmanship of Mrs. W. H. Myers, who devoted the meeting to American music. She read an interesting paper and a pleasing program followed. Mrs. J. de Bruyn Kops, chairman of this department, was heartily congratulated upon its success during this season. Mme. Lashanska appeared in concert under the auspices of the Music Club Auxiliary of the Red Cross, her work being greatly enjoyed by a large audience.

The community "sings" at the Auditorium are proving such a great success that it has become necessary to have two sessions to accommodate the crowds. The Redpath Chautauqua presented some excellent musical evenings, among them being the Margaret Maxwell concert and the production of "The Chocolate Soldier."

The Junior Music Club gave a benefit concert for the Junior Red Cross on May 10 and was one of the best ever given by this club. The program was entirely patriotic.

The annual meeting of the Opera Study Club took place lately at the home of Mrs. H. R. Altick. All the officers were unanimously re-elected. They are Mrs. W. P. Bailey, president; Nellie Harty, first vice-president; Mrs. J. de Bruyn Kops, second vice-president; Phoebe Elliott, secretary; Dora Mendes, treasurer and parliamentarian. M. T.

At the concert at the Hotel Biltmore on Sunday evening, May 12, the orchestra, under the direction of Hazay Natzy, performed John J. Karniol's "The Allies' Victory March" with notable success.

'Nielsen Day' at Camp Green, Charlotte, N. C.



Part of a Panoramic Picture Taken on "Nielsen Day" at Camp Green, Charlotte, N. C., Recently. Alice Nielsen Is Standing in Center with General Babbitt on Her Left and Colonel Curtin on Her Right. Lucien Muratore Is at the Right in the Picture

ALICE NIELSEN, the noted soprano, will close her season with a recital in Augusta, Me., May 28. She will spend the summer at the Nielsen bungalow, Harrison, Me., and during the summer she will make preparations for a busy season in concert and recital next year.

An echo of "Nielsen Day" at Camp Green, Charlotte, N. C., where Miss Nielsen sang for the troops during her stay in Charlotte in connection with the annual music festival, comes in the form of a handsome panoramic photograph made by the Pathé motion picture concern, a portion of which is reproduced

with this article. It shows Miss Nielsen in front of the Knights of Columbus hut, and also Lucien Muratore, the tenor, who was another of the artists who sang for the men at the camp.

Miss Nielsen received an ovation at the camp, duplicating her reception at the concerts during the festival.

VERA BARSTOW IN CONCERT FOR 4,000 AT CAMP LEE, VA.



Vera Barstow, Violinist; Capt. Boris Nowokoski, Who Manages Liberty Theater at Camp Lee; Boris Hambourg and Mrs. Lawrence Litchfield

Vera Barstow, the American violinist, has just returned to New York, having completed her spring tour with a series of concerts in Virginia and Pennsylvania. Among her appearances in Virginia were two concerts at Petersburg, and one at Camp Lee, when Miss Barstow played for the soldiers at the new Liberty Theater, seating 4000, and filled on this occasion to its capacity.

Prior to the concert Miss Barstow, Boris Hambourg, 'cellist, and Mrs. Lawrence Litchfield (who appeared in trios with the violinist) were entertained at dinner by the officers at division headquarters.

Miss Barstow's last engagement took place at Sharon, Pa.

Concertmaster of Chicago Opera Orchestra Resigns

Pierre Henrotte, for three years concertmaster of the Chicago Opera Company Orchestra, has resigned his position. Mr. Henrotte will spend the summer at his home in the Catskills at Woodstock, N. Y., but will be in New York next winter for the purpose of teaching and concert work.

Troops Give Rosen Ovation in Dayton

Unable to play for the soldiers at the aviation field in Dayton, O., after his concert there on May 14 because of his immediate departure for New York to play at the Ritz-Carlton benefit for the Red Cross, Max Rosen, rather than disappoint those who were expecting to hear him, consented to play on the afternoon of his arrival in Dayton, prior to his recital. He was given an ovation by the thousands of soldiers and officers who gathered to hear him.

Miss Hempel to Sing for Red Cross

Frieda Hempel will close her 20,000-mile coast-to-coast concert tour just in time to sing at the Red Cross benefit to be given by the opera stars at the Metropolitan on Monday night, May 27. Miss Hempel will sing the Proch Theme and Variations, which she interpolated in "The Daughter of the Regiment" the past season.

GALLI-CURCI GREETED BY THROG IN LOS ANGELES

4200 Attend Coloratura Soprano's Local
Début—Artist Wins Vehement
Applause

LOS ANGELES, CAL., May 15.—The Shrine Auditorium, three miles from the center of the city, was packed to its capacity last night at Amelita Galli-Curci's first local concert. There were about 4200 people in the house and the income at the box office ran over \$6,000. This was only exceeded twice, so Manager Behymer reports, once at a Schumann-Heink concert, which was in the Philharmonic course, and so offered "bargain counter rates" for tickets, and once by John McCormack when he sang for the Red Cross.

Mme. Galli-Curci sang a program which included Mozart, Rossini and Meyerbeer arias—the principal war-horses of a coloratura soprano—and roused her auditors to clamorous applause. Her tones carried to the extreme end of the long building with all the clarity they had at the stage. The charm and purity of the Galli-Curci voice captivated her auditors.

Homer Samuels, at the piano, and Manuel Berenguer, in the flute obbligato and in a flute concerto, furnished support which was entirely adequate to the star performer. W. F. G.

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